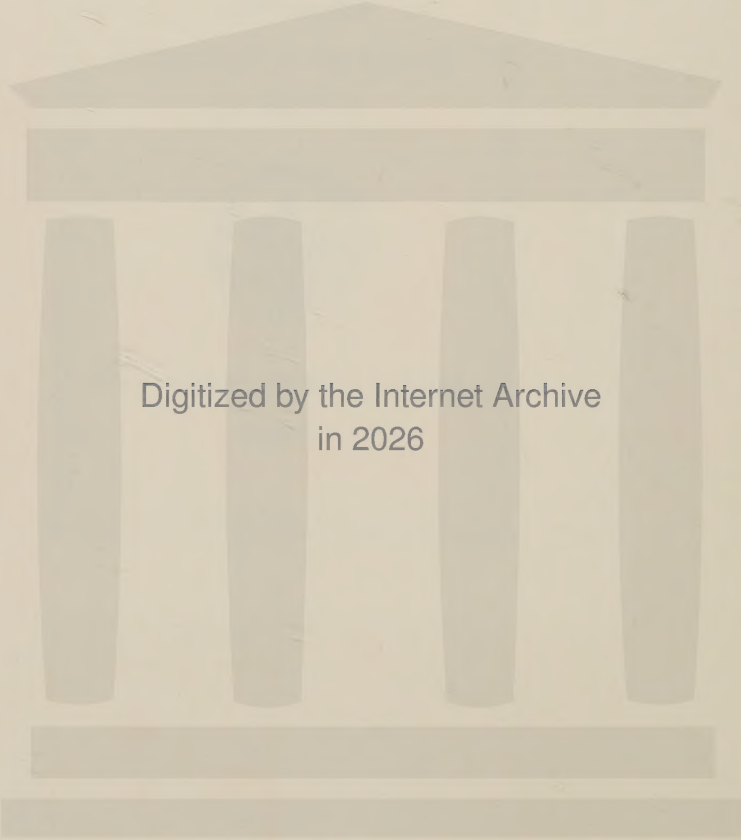


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A Bibliography
of the Writings of
D. H. Lawrence



BOOKS by D. H. LAWRENCE

Fiction: Novels

- THE WHITE PEACOCK (1911)
- THE TRESPASSER (1912)
- SONS AND LOVERS (1913)
- THE RAINBOW (1915)
- WOMEN IN LOVE (1920)
- THE LOST GIRL (1920)
- AARON'S ROD (1922)
- KANGAROO (1923)
- THE BOY IN THE BUSH (1924)
(with M. L. Skinner)

Fiction: Short Stories and Novelle

- THE PRUSSIAN OFFICER (1914)
- ENGLAND, MY ENGLAND (1922)
- THE LADYBIRD (1923)
- ST. MAWR (*In preparation*)

Poetry

- LOVE POEMS AND OTHERS (1913)
- AMORES (1916)
- LOOK! WE HAVE COME THROUGH! (1917)
- NEW POEMS (1918)
- BAY (1919)
- TORTOISES (1921)
- BIRDS, BEASTS AND FLOWERS (1923)

Drama

THE WIDOWING OF MRS. HOLROYD (1914)
TOUCH AND GO (1920)

Travel

TWILIGHT IN ITALY (1916)
SEA AND SARDINIA (1921)

Metaphysics

PSYCHOANALYSIS AND THE UNCONSCIOUS (1921)
FANTASIA OF THE UNCONSCIOUS (1922)

History

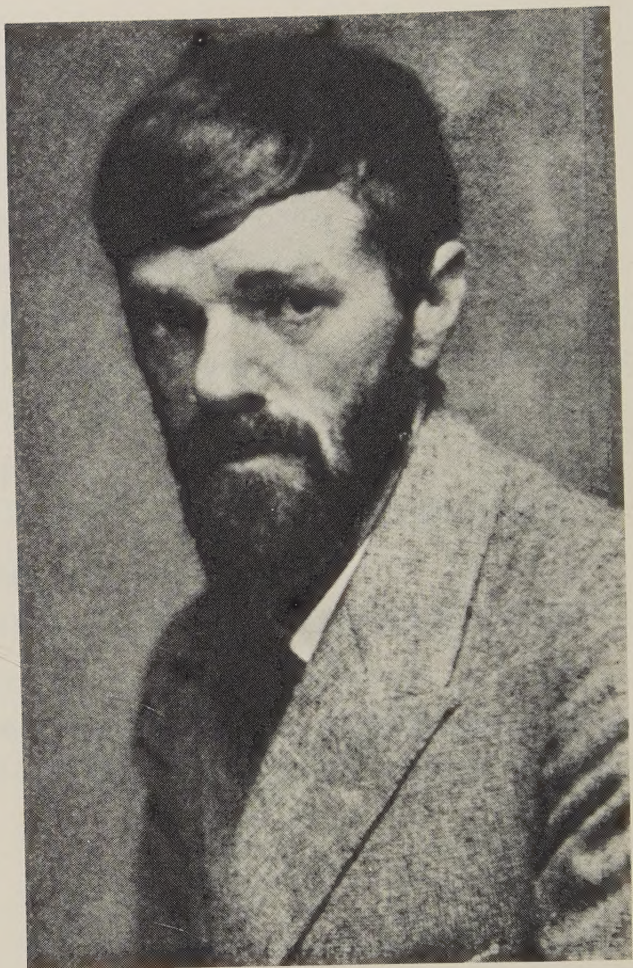
MOVEMENTS IN EUROPEAN HISTORY (1921)

Criticism

STUDIES IN CLASSIC AMERICAN LITERATURE (1923)

Translation

MASTRO-DON GESUALDO, by Giovanni Verga (1923)
LITTLE NOVELS OF SICILY, by Giovanni Verga (1925)



D. H. Lawrence

A Bibliography
of the Writings of
D. H. Lawrence

By
Edward D. McDonald

With a Foreword by D. H. Lawrence



PHILADELPHIA
THE CENTAUR BOOK SHOP

1925

KRAUS REPRINT CO.
New York
1969

McDonald, Edward David.

A bibliography of the writings of D. H. Lawrence, by Edward D. McDonald; with a foreword by D. H. Lawrence. Philadelphia, The Centaur book shop, 1925.

145, 9 p. front. (mounted port.) facsim. 19½cm. (*On cover: The Centaur bibliographies, no. 6.*)

Blank pages for "Future collations" (8 at end)

"Five hundred numbered copies." This copy not numbered.

——. The writings of D. H. Lawrence, 1925-1930, a bibliographical supplement, by Edward D. McDonald. Philadelphia, The Centaur book shop, 1931.

134, 10 p. incl. front. (facsim.) 19½cm. (*On cover: The Centaur bibliographies, no. 10.*)

"Three hundred and fifty numbered copies Printed at the Torch press, Cedar Rapids." This copy not numbered.

Blank pages for "Future collations" (9 at end)

1. Lawrence, David Herbert, 1885-1930—Bibl.

25-12450

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THE BAD SIDE OF BOOKS

BY D. H. LAWRENCE

THERE doesn't seem much excuse for me, sitting under a little cedar tree at the foot of the Rockies, looking at the pale desert disappearing westward, with hummocks of shadow rising in the stillness of incipient autumn, this morning, the near pine trees perfectly still, the sunflowers and the purple michaelmas daisies moving for the first time, this morning, in an invisible breath of breeze, to be writing an introduction to a bibliography.

Books to me are incorporate things, voices in the air, that do not disturb the haze of autumn, and visions that don't blot out the sunflowers. What do I care for first or last editions? I have never read one of my own published works. To me, no book has a date, no book has a binding.

What do I care if "e" is somewhere upside down, or "g" comes from the wrong fount? I really don't.

And when I force myself to remember, what pleasure is there in that? The very first copy of *The White Peacock* that was ever sent out, I put into my mother's hands when she was dying. She looked at the outside, and then at the title-page, and then at me, with darkening eyes. And though she loved me so much, I think she doubted whether it could be much of a book, since no-one more important than I had written it. Somewhere, in the helpless privacies of her being, she had wistful respect for me.

But for me in the face of the world, not much. This David would never get a stone across at Goliath. And why try? Let Goliath alone!—Anyway, she was beyond reading my first immortal work. It was put aside, and I never wanted to see it again. She never saw it again.

After the funeral, my father struggled through half a page, and it might as well have been Hottentot.

"And what dun they gi'e thee for that, lad?"

"Fifty pounds, father."

"Fifty pound!" He was dumbfounded, and looked at me with shrewd eyes, as if I were a swindler. "Fifty pound! An' tha's niver done a day's hard work in thy life."

I think to this day, he looks upon me as a sort of cleverish swindler, who gets money for nothing: a sort of Ernest Hooley. And my sister says, to my utter amazement: "You *always* were lucky!"

Somehow, it is the actual corpus and substance, the actual paper and rag volume of any of my works, that calls up these personal feelings and memories. It is the miserable tome itself which somehow delivers me to the vulgar mercies of the world. The voice inside is mine forever. But the beastly marketable chunk of a published volume is a bone which every dog presumes to pick with me.

William Heinemann published *The White Peacock*. I saw him once; and then I realized what an immense favour he was doing me. As a matter of fact, he treated me quite well.

I remember, at the last minute, when the book was all

printed and ready to bind: some even bound: they sent me in great haste a certain page with a marked paragraph. Would I remove this paragraph, as it might be considered "objectionable," and substitute an exactly identical number of obviously harmless words. Hastily I did so. And later, I noticed that the two pages, on one of which was the altered paragraph, were rather loose, not properly bound in to the book. — Only my mother's copy had the paragraph unchanged.

I have wondered often if Heinemann's just altered the "objectionable" bit in the first little batch of books they sent out, then left the others as first printed. Or whether they changed all but the one copy they sent me ahead.

It was my first experience of the objectionable. Later, William Heinemann said he thought *Sons and Lovers* one of the dirtiest books he had ever read. He refused to publish it. — I should not have thought the deceased gentleman's reading had been so circumspectly narrow.

I forget the first appearance of *The Trespasser* and *Sons and Lovers*. I always hide the fact of publication from myself as far as possible. One writes, even at this moment, to some mysterious presence in the air. If that presence were not there, and one thought of even a single solitary actual reader, the paper would remain forever white.

But I always remember how, in a cottage by the sea, in Italy, I re-wrote almost entirely that play, *The Widowing of Mrs. Holroyd*, right on the proofs which Mitchell Kennerley had sent me. And he nobly forbore with me.

But then he gave me a nasty slap. He published *Sons*

and Lovers in America, and one day, joyful, arrived a cheque for twenty pounds. Twenty pounds in those days was a little fortune: and as it was a windfall, it was handed over to Madame; the first pin-money she had seen. Alas and alack, there was an alteration in the date of the cheque, and the bank would not cash it. It was returned to Mitchell Kennerley, but that was the end of it. He never made good, and never to this day made any further payment for *Sons and Lovers*. Till this year of grace 1924, America has had that, my most popular book, for nothing — as far as I am concerned.

Then came the first edition of *The Rainbow*. I'm afraid I set my rainbow in the sky too soon, before, instead of after the deluge. Methuen published that book, and he almost wept before the magistrate, when he was summoned for bringing out a piece of indecent literature. He said he did not know the dirty thing he had been handling, he had not read the work, his reader had misadvised him — and *Peccavi! Peccavi!* wept the now be-knighted gentleman. Then around me arose such a fussy sort of interest, as when a really scandalous bit of scandal is being whispered about one. In print my fellow-authors kept scrupulously silent, lest a bit of the tar might stick to them. Later Arnold Bennett and May Sinclair raised a kindly protest. But John Galsworthy told me, very calmly and ex cathedra, he thought the book a failure as a work of art. — They think as they please. But why not wait till I ask them, before they deliver an opinion to me? Especially as impromptu opinions by elderly authors are apt to damage him who gives as much as him who takes.

There is no more indecency or impropriety in *The Rainbow* than there is in this autumn morning — I, who say so, ought to know. And when I open my mouth, let no dog bark.

So much for the first edition of *The Rainbow*. The only copy of any of my books I ever keep is my copy of Methuen's *Rainbow*. Because the American editions have all been mutilated. And this is almost my favourite among my novels: this, and *Women in Love*. And I should really be best pleased if it were never re-printed at all, and only those blue, condemned volumes remained extant.

Since *The Rainbow*, one submits to the process of publication as to a necessary evil: as souls are said to submit to the necessary evil of being born into the flesh. The wind bloweth where it listeth. And one must submit to the processes of one's day. Personally, I have no belief in the vast public. I believe that only the winnowed few *can* care. But publishers, like thistle, must set innumerable seeds on the wind, knowing most will miscarry.

To the vast public, the autumn morning is only a sort of stage background against which they can display their own mechanical importance. But to some men still the trees stand up and look around at the daylight, having woven the two ends of darkness together into visible being and presence. And soon, they will let go the two ends of darkness again, and disappear. A flower laughs once, and having had his laugh, chuckles off into seed, and is gone. Whence? Whither? Who knows, who cares? That little laugh of achieved being is all.

So it is with books. To every man who struggles with his own soul in mystery, a book that is a book flowers once, and seeds, and is gone. First editions or forty-first are only the husks of it.

Yet if it amuses a man to save the husks of the flower that opened once for the first time, one can understand that too. It is like the costumes that men and women used to wear, in their youth, years ago, and which now stand up rather faded in museums. With a jolt they re-assemble for us the day-to-day actuality of the by-gone people, and we see the trophies once more of man's eternal fight with inertia.

Lobo

September 1st, 1924

INTRODUCTION

THIS BOOK, a record of the published writings of Mr. D. H. Lawrence, follows the general plan of the *Centaur Bibliographies* which have preceded it. The opening section contains collations of the first issues of Mr. Lawrence's books, twenty-seven in all. Among these collations is that of *Movements in European History*, a book written by Mr. Lawrence, published under the *nom de plume* Lawrence H. Davison, and never heretofore openly attributed to him. Many of the collations are accompanied by notes. Some of these discuss bibliographical points which could not be adequately covered in the more technical descriptions of the books; others estimate the relative scarcity of the various items, or give information about interesting editions after the first; a few are critical.

Since ten of Mr. Lawrence's books were first published in America, some consistent method had to be found for ranking the American "firsts" of an English author. The plan adopted for this work was to list the first publication of each book, regardless of place of publication, as the real first edition of that book. It was difficult to escape the logic and common-sense of this solution of a vexing problem. But because the whimsies, prejudices, and sentiments of book-collectors are often notoriously free from logical or sensible restraints, all of the first English editions of Mr. Lawrence are fully described, even though some

of them appeared months after the corresponding American editions.

Preceding each collation, the year, the month, and, in important instances, the day of publication are given. This information, for the American books, was supplied especially by Mr. B. W. Huebsch and Mr. Thomas Seltzer. Similar information about the English books was received from Mr. Lawrence's London publishers, but only in part; in the main, the year and the month of publication were taken from the *English Catalogue of Books*. Information from this source does not always agree absolutely with publishers' records; but it was usually accepted as sufficiently accurate, since the month of publication at least is oftener a nice refinement in a bibliography than a significant fact. So much for the first section of this study.

The other sections are: Translation; Contributions to Books; Contributions to Periodicals; Studies and Reviews. All but the first of these require some special comment.

In cataloguing Mr. Lawrence's writings every reasonable effort was made (with what success cannot now be told) to insure a complete record of his numerous and varied contributions to books. In this business it is plainly impossible to be sure that some items have not been overlooked. Without in the least attempting to disarm criticism, one may properly call attention to the great difficulty of running down anthologies of modern poetry and prose, to the making of which there seems, indeed, to be no end. Added to this is the even greater difficulty of ascertaining what these anthologies contain, without examining each one separately. There simply isn't an index of modern

collections of poetry. And indices of the short story leave much to be discovered elsewhere.

Nevertheless, under Contributions to Books are listed some thirty volumes with Lawrence material. They are treated in two ways: the books which contain Lawrence "first printings between boards" are fully described and annotated; those which include reprintings only are not described, but the extent and the source of Mr. Lawrence's contributions to them are noted. The former are genuine Lawrence items and should be in a comprehensive collection of his writings.

In the fourth section of this study will be found an approximately complete record of Mr. Lawrence's contributions to periodicals. These contributions are not, everything considered, numerous. There are reasons for this. It has not been Mr. Lawrence's custom to publish novels serially. He is not a voluminous writer of short stories, contenting himself, evidently, with being a great one. He has never been much given to reviewing, or to any other sort of hack-writing. Plainly, these are not Mr. Lawrence's ways of keeping the pot boiling.

But numerous or not, the contributions to periodicals are often of great interest — even for reasons unrelated to technical bibliography. For example, many American reviewers of *Studies in Classic American Literature*, published August, 1923, were bewildered by what they considered a surprise attack along our Parnassian front. Others, less alarmed but scarcely more informed, found a direct connection between the book and Mr. Lawrence's visits to our shores in 1922 and 1923. "Obviously," they

seemed to reason, "the author of this volume came to *These States* for a first-hand view of our literary shrines, and here is the critical account of his pilgrimage." All very interesting, if true. In point of fact, long before 1923 many of the studies, in their first forms, lay quietly inurned, but recoverable, in the files of the *English Review*. The earliest study goes back to November, 1918, and most of the others followed hard upon the first.

There is, too, something for the collector among the contributions to periodicals. Items of particular interest to him are commented upon. In this connection, a special effort was made to list the Lawrence material in out-of-the-way magazines. Some of this sort to which Mr. Lawrence contributed were, alas, not long for this hard world. *The Blue Review*, *The Signature*, and *The Seven Arts* are typical examples of such ephemera.

Although perhaps a majority of Mr. Lawrence's contributions to periodicals were subsequently used in certain of his works, many remain uncollected. The notes which follow the separate items will usually enable the curious to distinguish the collected from the uncollected. They will also show that Mr. Lawrence often altered the titles of poems and stories before including them in his books. But there the notes stop. No consistent effort was made to deal with the larger phase of Mr. Lawrence's textual revisions. That lies outside the scope of this volume. However, a comparison, say, of the stories in *The Prussian Officer* with their first published forms will show that Mr. Lawrence's revisions go much beyond titles.

Regarding the chronological lists of Studies and Reviews

little need be said — except perhaps in apology. They do not, strictly, belong in a volume of this sort, but were finally included for whatever value they might have as an index to the critical comment on Mr. Lawrence's writings since the publication of *The White Peacock*. The lists make no claim to completeness. Nevertheless, they are probably more inclusive than they should be. Along with much that is fine, they contain much that is pointless and futile. But this is not surprising: the average critic sitting in judgment of Mr. Lawrence is quickly *au bout de son latin*.

Such, then, is the general plan of this bibliographical study. Designed primarily to meet the needs of Lawrence collectors, it will also be serviceable to students of what is now the most brilliant and challenging career in really contemporary English literature. And it may have a further use. Although Mr. Lawrence is quite without the sort of pride in authorship that busies itself with shapes of books or records of publications, he may nevertheless find in this glorified card-index some usefulness. If so, I shall be repaid for the making of it.

And now a word of thanks for help on this book must go especially to Mr. Lawrence, to Mr. Harold T. Mason, to Mr. David Jester, Jr., and to Mr. Carroll Frey. Mr. Lawrence first told me about *Movements in European History*, and he has generously forwarded my work in other ways. The intrepid publishers of this volume made it possible for me to examine duplicates of the various Lawrence items, and Mr. Mason's knowledge of the investiture of the books herein described was frequently

drawn upon. Mr. Frey helped with the typography — which in a book like the present is no small matter. I am also indebted to a number of people, both in England and America, for replies to many sorts of questions.

An appropriate conclusion to this introduction would be, I have no doubt, a solemn recital of the General Confession. But there's no good here prating of things done or left undone. There simply isn't. Bibliolatry has its virtues, but sweet charity is not among them. Indeed she's not. All this by way of letting the users of this book know that reports of my sins of omission and commission will be received with true stoical fortitude.

EDWARD D. McDONALD

Philadelphia

October 15, 1924

FIRST EDITIONS

FIRST EDITIONS

(1)

THE WHITE PEACOCK

Published January 1911

THE / WHITE PEACOCK / By / D. H. Lawrence /
(*publisher's device*) / London / William Heinemann /
1911

COLLATION:—pp. iv+496, consisting of half-title (with list of *New 6s. Novels* — eleven items — in upper left of verso), pp. (i, ii); title-page, as above (with *Copyright, London, 1911, by William Heinemann, and Washington, U.S.A., / by Duffield and Company* at foot of verso), pp. (iii, iv); fly-leaf, with *Part I* and signature *1* on recto (verso blank), pp. (1, 2); text, pp. 3-496. There is no printer's imprint. There are divisional fly-leaves, which mark the three parts of the book, at pp. (1, 2), (189, 190), (359, 360). Pp. (2), (188), (190), (358), (360) blank.

Crown 8vo, 7 $\frac{7}{8}$ x4 $\frac{3}{4}$; issued in greenish dark blue cloth; front cover has across top three-panel rectangular form in black, middle panel of which encloses lettering and ornamentation in white as follows: *The White / Peacock /* (three dots) */ D. H. / Lawrence*; end panels enclose conventionalized rose-bush designs in black. Backbone ornamented and lettered across in gilt: (heavy line) */ The White / Peacock /* (three dots) */ D. H. / Lawrence /* (heavy line) */ (heavy line) / Heinemann / (heavy line)*.

Back cover has at center blind stamp of publisher's device. Top and fore edges cut; bottom edges untrimmed. Endpapers white.

The White Peacock, Mr. Lawrence's first book, was published by William Heinemann from plates imported from Duffield and Company, New York. The omission of the English printer's imprint was, however, accidental, not intentional. The exact date of the publication of the English edition was January 20, 1911, while that of the American issue was January 19. It is evident, therefore, that *The White Peacock* was meant to appear simultaneously in England and America. The book was, of course, manufactured late in 1910, and copyright proceedings were begun in both countries in this year, which is, in fact, given in the copyright notice in the American book.

The first binding order on the English *White Peacock*, I am informed by William Heinemann, Ltd., was for 750 copies. The second binding order was for a like number. The two bindings differ on one point. The first has a blind stamp of the Heinemann device, the wind-mill, on the back cover; the second has not. However, both "cases," which are otherwise alike, contain the first printed sheets. The inadvertent omission of the stamp from the second binding is the sort of variation which often occurs when the same sheets are bound at different times.

Copies of the first edition of *The White Peacock* are now genuinely scarce. The book is seldom listed in catalogues, where later Lawrence items are usually to be found. It is well known that certain books of compara-

tively recent publication tend, for one reason or another, to disappear. These are often first books, the initial editions of which are seldom large. *The White Peacock*, a notable first novel, is a good example of this tendency. I believe that the Heinemann *White Peacock* is as scarce as the Methuen *Rainbow*, universally regarded as the rarest Lawrence item. Certain it is that I have seen more copies of *The Rainbow* in fine condition than I have seen of *The White Peacock* in any condition.

Collectors who have a copy of this book, and who are curious about Mr. Lawrence's comment on the textual change made after the sheets were bound, will probably find a tipped-in leaf at pages 229 and 230. I have examined only four copies. All of these had the inserted leaf. I suspect the bowdlerizing was efficient and thorough, but I cannot, under the circumstances, be sure. However, in connection with this textual change appears my reason for including a collation of the American first edition of this book. The Duffield text is unaltered, as a comparison of the English and American editions of 1911 will show.

(1A)

THE WHITE PEACOCK

Published January 1911

THE / WHITE PEACOCK / A Novel / By / D. H. Lawrence / (*publishers' device*) / New York / Duffield & Company / 1911

COLLATION: — pp. viii+496, consisting of blank leaf, pp. (i, ii); half-title (verso blank), pp. (iii, iv); title-

page, as above (with *Copyright, 1910, by / Duffield & Company / (a line) / The Trow Press, New York* on verso), pp. (v, vi); table of *Contents* (verso blank), pp. (vii, viii); fly-leaf, with *Part I* on recto (verso blank), pp. (1, 2); text, pp. 3-496. There are divisional fly-leaves, which mark the three parts of the book, at pp. (1, 2), (189, 190), (359, 360). Pp. (2), (188), (190), (358), (360) blank.

Crown 8vo, 7 $\frac{3}{8}$ ×5; issued in light blue cloth; front cover ornamented and lettered in white and dark blue as follows: (a spread peacock, in white and dark blue) / (a line, in dark blue) / (a heavier broken line, in the same) / *The White Peacock / D. H. Lawrence* / (all lettering in white, and is with all ornamentation surrounded by one-line border in dark blue). Backbone lettered in white: *The / White / Peacock* / (a line) / *Lawrence / Duffield* Back cover blank. All edges cut. End-papers white.

(2)

THE TRESPASSER

Published May 1912

THE TRESPASSER / By / D. H. Lawrence / (*publishers' device*) / London: Duckworth & Co. / Henrietta Street, Covent Garden / 1912

COLLATION: — pp. iv+292, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *All rights reserved.* in center of verso), pp. (iii, iv); text, pp. (1)-292. Printers' imprint, beneath thin line,

at foot of p. 292 as follows: *Billing and Sons, Ltd., Printers, Guildford* At end of volume there is 20-page, numbered but undated, catalogue of *A Selection from / Duckworth & Co.'s / List of Publications*

Crown 8vo, $7\frac{1}{4} \times 4\frac{7}{8}$; issued in dark blue cloth; front cover has, at top and bottom only, thick line border, with thin inner line — both in blind; and inside of gilt circle at center is lettered in gilt as follows: *The / Trespasser / By the Author of / "The White / Peacock"* Backbone ornamented and lettered across in gilt: (one thick, one thin line at top) */ The / Trespasser / D. H. / Lawrence / Duckworth /* (one thin, one thick line at bottom). Back cover has at center blind stamp of publishers' device, but is otherwise blank. All edges cut. End-papers white.

Dealers in modern first editions call *The Trespasser* a "hard" book. It is scarce, but the dealers protest too much. Surely they are not correct in assuming, as they frequently do, that *The Trespasser* is as scarce as the Heinemann *White Peacock*, even if good copies of it are difficult to come by — as they certainly are.

Although the above is the genuine first issue of *The Trespasser*, there are extant copies identical with it on the inside, but in a light green "case," lettered on the front in black and on the backbone in gilt — except *Duckworth*, which is in black. The curious who have at hand a first edition of Mr. W. H. Davies' *Beggars*, also published by Duckworth, will know the cover-design of *The Trespasser* in green. The texture and the color of the cloths differ somewhat. I know nothing about this unusual form, except that the copy I have is on the inside, page for

page, identical with the above. One other copy has been reported to me, by Mr. Arthur Rogers, an English dealer.

The publishers (their file copies of *The Trespasser* having disappeared) are a bit vague, but they suggest that perhaps copies for the Colonial market were bound in green. This may be the answer; but since the green "case" is certainly more elaborate, and was probably more expensive than the blue, one suspects the former may have been a "trial" binding.

The first American edition of *The Trespasser* was published, from the Duckworth sheets, by Mitchell Kennerley, New York, 1912.

(3)

LOVE POEMS AND OTHERS

Published February 1913

LOVE (*dot*) POEMS / AND (*dot*) OTHERS / By (*dot*) D. H. Lawrence / Author of "The White Peacock" "The Trespasser" / Duckworth (*dot*) and (*dot*) Co. / Covent (*dot*) Garden (*dot*) London / MCMXIII

COLLATION: — pp. 6 (preceded by blank leaf) + lxiv, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *Several of these Poems have / appeared in the "English / Review," the "Nation," and / the "Westminster Gazette."* in center of verso), pp. (3, 4); table of *Contents*, pp. (5, 6); text, pp. i- (lxiv). Printers' imprint, beneath line, at foot of p. (lxiv) as follows: *Turnbull and Spears, Printers, Edinburgh*

Large cr. 8vo, 8 $\frac{5}{8}$ x6; issued in dark blue cloth; front cover has one-line border in blind, and at upper left is lettered in gilt as follows: *Love Poems / and Others / By / D. H. Lawrence* Backbone ornamented and lettered across in gilt: (one thick, one thin line at top) / *Love / Poems / and / Others /* (a line) / *D. H. / Lawrence / Duckworth /* (one thin, one thick line at bottom). Back cover has in lower left corner blind stamp of publishers' device, but is otherwise blank. Top edges gilt; fore and bottom edges cut. End-papers white.

Love Poems and Others was Mr. Lawrence's third book, and his first volume of poetry. As to the comparative scarcity of this first edition opinion differs greatly. Of the six books of poems (not counting *Bay*, a private press volume) by Mr. Lawrence, I am inclined to rank *Love Poems* third in scarcity. I suspect that both *Amores* (first issue, with the catalogue) and *Look! We Have Come Through!* are scarcer than this item. Be that as it may, *Love Poems* is far from common. Fortunately, however, the book was stoutly built, and copies of the first edition, when they do turn up, are usually in quite satisfactory condition — satisfactory even to collectors.

The first American edition of *Love Poems and Others* was published, from the Duckworth sheets, by Mitchell Kennerley, New York, 1913.

(4)

SONS AND LOVERS

Published May 1913

SONS AND LOVERS / By / D. H. Lawrence / Author of /
 "Love Poems," "The White Peacock," "The Trespasser"
 / (*publishers' device*) / London: Duckworth & Co. /
 Henrietta Street, Covent Garden / 1913

COLLATION:— pp. viii+424, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *All rights reserved* in center of verso), pp. (iii, iv); dedication, *To / Edward Garnett* (verso blank), pp. (v, vi); table of *Contents* (verso blank), pp. vii, (viii); text, pp. (1)-423. Printers' imprint, beneath thin line, at foot of p. 423 as follows: *Billing and Sons, Ltd., Printers, Guildford* P. (424) blank. At end of volume there is 20-page, numbered but undated, catalogue of *A Selection from / Duckworth & Co.'s / List of Publications*

Crown 8vo, 7 $\frac{1}{4}$ x4 $\frac{3}{4}$; issued in dull dark blue cloth; front cover has two-line border in blind, and is lettered and ornamented in gilt as follows: *Sons and Lovers* / (three dots) *D. H. Lawrence* (three dots). Backbone ornamented and lettered across in gilt: (two lines at top) / *Sons / and / Lovers / D. H. / Lawrence / Duckworth /* (two lines at bottom). Back cover has in lower left corner blind stamp of publishers' device, but is otherwise blank. All edges cut. End-papers white.

Sons and Lovers, now universally acclaimed one of the great novels of recent years, appeals strongly to many collectors who go in for modern first editions. The signifi-

cance of the book was realized soon after its publication, and copies of the initial printing were evidently read, passed around, and reread. As a result, copies of this edition in excellent state are now seldom seen. Most show signs of hard use. Nevertheless, all Lawrence collectors entertain the hope of having some fine day an *editio princeps* of *Sons and Lovers* in what they can superciliously call "pristine condition." The incorrigibly optimistic want even the original dust-cover.

While waiting for this perfect copy, some collectors may do well to make sure that their present copies are of the first issue; for *Sons and Lovers* is rather a tricky item. A later issue in lighter blue cloth, without date on title-page, must not be confused with the real first issue described above, the cloth of which is an unusual dark blue—somewhat lighter than navy blue.

The first American edition of *Sons and Lovers* was published, from new plates, by Mitchell Kennerley, New York, 1913.

(5)

THE WIDOWING OF MRS. HOLROYD

Published April 1, 1914

THE WIDOWING OF / MRS. HOLROYD / A Drama in
Three Acts / By / D. H. Lawrence / (*publisher's device*)
/ New York / Mitchell Kennerley / MCMXIV

COLLATION:—pp. x+94 (preceded and followed by

two blank leaves), consisting of fly-leaf, with series-title, *The Modern Drama Series / Edited by Edwin Björkman* at head, and *The Widowing of Mrs. Holroyd / D. H. Lawrence* at foot of recto (verso blank), pp. (i, ii); title-page, as above (with *Copyright 1914 by / Mitchell Kennerley / The (dot) Plimpton (dot) Press / Norwood (dot) Mass (dot) U (dot) S (dot) A* on verso), pp. (iii, iv); table of *Contents* (verso blank), pp. (v, vi); *Introduction*, by Edwin Björkman, pp. (vii)-x; divisional half-title (with list of *Persons* on verso), pp. (1, 2); text, pp. (3)-93; p. (94) blank.

Crown 8vo, 7 $\frac{3}{8}$ x5; issued in red cloth; front cover has one-line border in blind, and is lettered in blind as follows: *The Modern Drama Series / Edited by Edwin Björkman* Backbone lettered across in gilt: *D. H. / Law- / rence /* (small ornament) */ The / Widow- / ing / of Mrs. / Hol- / royd / Mitchell / Kennerley* (The hyphens in lettering on backbone slant upward.) Back cover blank. All edges cut. End-papers white.

The first of Mr. Lawrence's two published plays. It is not generally realized that the American issue of *The Widowing of Mrs. Holroyd* preceded the English, which was, as a matter of fact, made from the Kennerley sheets. A not overly close examination of a Duckworth copy of this book will show that the fly-leaf with the series-title, etc. on recto, was cut out after the sheets had been sewed together. This accounts for the slight difference in the pagination of the two editions. Then, also, the matter on the reverse side of the Duckworth title-page clearly indicates that all of the sheets were American.

The first edition of *The Widowing of Mrs. Holroyd* was one thousand copies. Five hundred of these were sent to Duckworth and Company, and were by this house bound in the dark blue "case" described below. There is no certain way of telling which of the two books is the scarcer; but I should not be surprised to find that copies of the American issue are the harder to come by — at least, in good state. The English book still performs the trick of turning up over here in quite new condition.

(5A)

THE WIDOWING OF MRS. HOLROYD

Published April 1914

THE WIDOWING OF / MRS. HOLROYD / A Drama in
Three Acts / By / D. H. Lawrence / London / Duck-
worth & Co. / 3, Henrietta Street, Covent Garden, W.
C. / 1914

COLLATION: — pp. x+94 (preceded by one blank leaf not reckoned in pagination, followed by two), consisting of blank leaf, pp. (i, ii); title-page, as above (with *Copyright 1914 by / Mitchell Kennerley / The (dot) Plimpton (dot) Press / Norwood (dot) Mass (dot) U (dot) S (dot) A* on verso), pp. (iii, iv); table of *Contents* (verso blank), pp. (v, vi); *Introduction*, by Edwin Björkman, pp. (vii)-x; divisional half-title (with list of *Persons* on verso), pp. (1, 2); text, pp. (3)-93; p. (94) blank. At end of volume there is 20-page, numbered but undated, catalogue of *A Selection from / Duckworth & Co.'s / List of Publications*

Crown 8vo, 7 $\frac{3}{8}$ x5; issued in dark blue cloth; front cover

has two-line border in blind, and is lettered and ornamented in gilt as follows: *The Widowing / of Mrs. Holroyd /* (two dots) *D. H. Lawrence* (two dots). Lettered up the backbone in gilt: *The Widowing of Mrs. Holroyd* Back cover has in lower left corner blind stamp of publishers' device, but is otherwise blank. All edges cut. End-papers white.

(6)

THE PRUSSIAN OFFICER AND OTHER
STORIES

Published December 1914

THE / PRUSSIAN OFFICER / AND OTHER STORIES / By /
D. H. Lawrence / (*publishers' device*) / London / Duck-
worth & Co. / 3 Henrietta Street, Covent Garden

COLLATION: — pp. viii+312, consisting of blank leaf, pp. (i, ii); half-title (with list of four books *By the Same Author*, enclosed in one-line box, in center of verso), pp. (iii, iv); title-page, as above (with *Published December 1914* in center of verso), pp. (v, vi); table of *Contents* (verso blank), pp. (vii, viii); text, pp. (1)-310. Printers' imprint at foot of p. 310 as follows: *William Brendon and Son, Ltd. / Printers, Plymouth* Pp. (311, 312) are occupied by advertisements of four books *By D. H. Lawrence*. At end of volume there is 16-page, numbered but undated, catalogue of *A List of the Libraries / and Series of Copyright / Books Published by / Duckworth & Co.*

CONTENTS: The Prussian Officer; The Thorn in the Flesh; Daughters of the Vicar; A Fragment of Stained

Glass; The Shades of Spring; Second Best; The Shadow in the Rose Garden; Goose Fair; The White Stocking; A Sick Collier; The Christening; Odour of Chrysanthemums.

Crown 8vo, $7\frac{5}{16} \times 4\frac{7}{8}$; issued in dark blue cloth; front cover has two-line border in blind, and is lettered and ornamented in gilt as follows: *The Prussian Officer* / (three dots) *D. H. Lawrence* (three dots). Backbone ornamented and lettered across in gilt: (two lines at top) / *The* / *Prussian* / *Officer* / *D. H.* / *Lawrence* / *Duckworth* / (two lines at bottom). Back cover has in lower left corner blind stamp of publishers' device, but is otherwise blank. All edges cut. End-papers white.

The Prussian Officer was Mr. Lawrence's first volume of short stories. The first edition of this book exists in two several issues. The difference between them is marked, not by the binding, but by the catalogues at the end of the volumes. One of these catalogues is described above; the other, twenty instead of sixteen pages, is: *A Selection from* / *Duckworth & Co's.* / *List of Publications*

The publishers were unable to say which catalogue was in the first issue, and showed what amounted to alarm that anyone should be interested in the matter. They evidently regarded their correspondent as mildly insane. Publishers are of two varieties: the sort who understand the collector not at all, and the sort who understand him too, too well.

I have examined five copies of the book. All but one had

the catalogue mentioned in this note. What deduction may safely be made from this? Perhaps, that copies of the issue which I have collated are the scarcer. But are they also necessarily the earlier? One may well have doubts about that.

A somewhat detailed study of the two types of catalogues in Duckworth books between 1913 and 1916 is unfruitful, except to show that the catalogue mentioned in this discussion occurs in *Sons and Lovers* (1913), and that in the collation above appears in *Amores* (1916). But since the latter list seems to contain no book published after 1914, it might properly occupy space in a volume brought out in December of that year. The question of the real first issue of *The Prussian Officer* must, therefore, remain unsettled. One thing is certain: both books here discussed are of the first edition. A later issue, in somewhat lighter blue cloth, lettered in black, must not be confused with either.

The first American edition of *The Prussian Officer* was published, from the Duckworth sheets, by B. W. Huebsch, New York, 1916.

(7)

THE RAINBOW

Published September 30, 1915

THE RAINBOW / By / D. H. Lawrence / Author of
 "Sons and Lovers" / Methuen & Co. Ltd. / 36 Essex
 Street W. C. / London

COLLATION: — pp. viii+468, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *First Published in 1915* in center of verso), pp. (iii, iv); dedication, *To Else* (verso blank), pp. v, (vi); table of *Contents* (verso blank), pp. vii, (viii); text, pp. (1)-463. Printers' imprint in center of p. (464) as follows: *Printed in Great Britain / by Hazell, Watson and Viney, Ltd., / London and Aylesbury*. P. (465) is occupied by list, dated *Autumn, 1915*, of *Methuen's Popular Novels*. Pp. (466-468) are occupied by publishers' brief résumés of the novels listed on p. (465).

Crown 8vo, $7\frac{1}{2} \times 5$; issued in bluish dark green cloth; front cover has one-line border in blind, and is lettered across top in blind as follows: *The Rainbow / D. H. Lawrence*. Backbone ornamented and lettered across in gilt: (flower and leaf design) / *The / Rainbow /* (single flower design) / *D. H. / Lawrence /* (same design as at top, augmented by leaf) / *Methuen*. Back cover blank. Top and fore edges cut; bottom edges untrimmed. Endpapers white.

The Rainbow, universally considered by dealers and collectors alike Mr. Lawrence's scarcest book, was published, according to *The English Catalogue*, in October, 1915. The publishers, however, said that the exact date of issue was September 30, 1915. And with that they stopped, for they seemed unwilling to give me any more information about the book. Altogether wry was the letter they wrote. But from other sources it is evident that *The Rainbow* was in circulation just six weeks before action for its suppression was successfully carried on November

13, 1915. The curious may consult a communication by G. W. de Tunzelmann, published in the *Athenæum*, November 20, 1915, which, if accurate, fixes the date of suppression.

Regarding the circumstances attending the action against the publishers, a letter by Mr. Gilbert Cannan, New York *Tribune*, January 10, 1920, is worth reading. Mr. Cannan asserts that after proceedings were brought "the publishers, taking alarm and not understanding what had happened, did not defend." This is substantially what Mr. Lawrence says in his preface to the present volume. The upshot of it was the publishers were fined and ordered to destroy their stock of the book, after which, one may suppose, all went "on with the War." Whether such copies as the publishers had on hand were committed to the tender mercies of the public hangman, I do not know. At any rate, it may be safely assumed that Methuen & Co., Ltd., complied fully with every mandate of the court, and that they distributed no copies of *The Rainbow* after November 13, 1915.

In his preface above Mr. Lawrence mentions the protests of Mr. Arnold Bennett and Miss May Sinclair against the suppression of *The Rainbow*. I regret my inability to give specific references to the time and place of these protests. But all indices failed me, and both Mr. Bennett and Miss Sinclair wrote that they could not now tell me where to look for their parts in the controversy. Both wrote against the suppression, but apparently in letters — not in special articles. In her reply to my inquiry Miss Sinclair gave this indication of her position: "I said that

the suppression of this book was a crime, the murder of a beautiful thing."

The first American edition of *The Rainbow* was published, from new plates, by B. W. Huebsch, New York, 1916. Subsequently Mr. Huebsch brought the book out in a more expensive form, but the text remained the same as that of the first American edition. These are the expurgated forms to which Mr. Lawrence refers. *The Rainbow*, with the Huebsch text, was published by Thomas Seltzer, New York, 1924.

It will be seen from all this that the complete text of the novel which lies so close to the affections of its author is to be found only in copies like the one collated above. The Methuen *Rainbow* is, I need hardly say, a very scarce book. Whether or not it is scarcer than the Heinemann *White Peacock* must remain a matter of opinion.

(8)

TWILIGHT IN ITALY

Published June 1916

TWILIGHT IN ITALY / By / D. H. Lawrence / (*publishers' device*) / London / Duckworth and Co. / 3 Henrietta Street, Covent Garden, W. C.

COLLATION:—pp. viii+312, consisting of half-title (with list of six *Works by D. H. Lawrence* at head of verso), pp. (i, ii); title-page, as above (with *First published 1916* in center of verso), pp. (iii, iv); acknowledgement—three lines (verso blank), pp. v,

(vi); table of *Contents* (verso blank), pp. vii, (viii); divisional fly-leaf, with *The Crucifix across the / Mountains* on recto (verso blank), pp. 1, (2); text, pp. 3-(311). Printers imprint at foot of p. (311) as follows: *Printed by R. & R. Clark, Limited, Edinburgh*. P. (312) blank. At end of volume are two separate 16-page catalogues: the first contains *Messrs. Duckworth & Co.'s / Spring / Announcements / 1916* The second, *A List of the Libraries / and Series of Copyright / Books Published by / Duckworth & Co.* There are divisional fly-titles before the major divisions of the work at pp. 1, 27, (223), (263). Pp. (2), (28), (222), (224), (262), (264) blank.

CONTENTS: *The Crucifix across the Mountains*; *On the Lago di Garda* — I. *The Spinner and the Monks*, II. *The Lemon Gardens*, III. *The Theatre*, IV. *San Gaudenzio*, V. *The Dance*, VI. *Il Duro*, VII. *John; Italians in Exile*; *The Return Journey*.

Crown 8vo, $7\frac{5}{16} \times 4\frac{3}{4}$; issued in dark blue cloth; front cover has two-line border in blind, and is lettered and ornamented in gilt as follows: *Twilight in Italy /* (three dots) *D. H. Lawrence* (three dots). Backbone ornamented and lettered across in gilt: (two lines at top) *Twilight / in / Italy / D. H. / Lawrence / Duckworth /* (two lines at bottom). Back cover has in lower left corner blind stamp of publishers' device, but is otherwise blank. All edges cut. End-papers white.

Twilight in Italy was Mr. Lawrence's first book of non-fictional prose. Copies of the first edition of this book are scarce, and they are exceedingly hard to get in fine condition. The cloth is usually faded and the gilt dull. I

have seen at various times perhaps a half-dozen copies. They were all very much the same: that is to say, none was in fine state. I suspect the book never looked quite new, and that it is one of the many illustrations of how the War affected adversely workmanship in the bookmaking industry. Be that as it may, *Twilight in Italy* is worth having in any condition. It should be more widely read. Like *Sea and Sardinia*, it is too often merely a name, even to admirers of Mr. Lawrence's other work.

The first American edition of *Twilight in Italy* was published, from the Duckworth sheets, by B. W. Huebsch, New York, 1916.

(9)

AMORES

Published July 1916

AMORES / Poems / By / D. H. Lawrence / (*publishers' device*) / London / Duckworth and Company / 3 Henrietta Street, W. C.

COLLATION: — pp. viii+140, consisting of title-page, as above (verso blank), pp. (i, ii); dedication, *To Ottoline Morrell* (verso blank), pp. (iii, iv); table of *Contents*, pp. v-vii; p. (viii) blank; text, pp. 1-(138). Printers' imprint, beneath thin line, at foot of p. (138) as follows: *Printed by T. and A. Constable, Printers to His Majesty / at the Edinburgh University Press* Pp. (139, 140) blank. At end of volume there is 16-page, numbered but undated, catalogue of *A List of the Libraries / and Series of Copyright / Books Published by / Duckworth & Co.*

Crown 8vo, $7\frac{1}{4} \times 4\frac{7}{8}$; issued in dark blue cloth; front cover blank; backbone ornamented and lettered across in gilt: (two lines at top) / *Amores* / *Poems* / *D. H.* / *Lawrence* / *Duckworth* / (two lines at bottom). Back cover has in lower left corner blind stamp of publishers' device. Top and fore edges cut; bottom edges untrimmed. End-papers white.

Amores, Mr. Lawrence's second volume of poems, is a troublesome item. The first edition exists in two states. The first has the 16-page catalogue; the second does not. At no place in either issue is there a date. Copies with the catalogue would seem to be rare. At least I have so concluded after a sustained investigation. Copies without the catalogue are "easy," and these are commonly sold — perhaps naturally enough — as of the first issue, which they are not.

The first American edition of *Amores* was published, from new plates, by B. W. Huebsch, New York, 1916. At least two differences between it and the above ought to be noted. First, in the American edition the dedication is extended, and reads: *To / Ottoline Morrell / in tribute / to her noble / and independent sympathy / and her generous understanding / these poems / are gratefully dedicated /*. Second, the poem called "Disagreeable Advice" in the above, appears in the American edition under the happier title "Irony."

(10)

LOOK! WE HAVE COME THROUGH!

Published December 1917

LOOK! WE HAVE / COME THROUGH! / By / D. H.
Lawrence / Published by Chatto & Windus / London
MCMXVII

COLLATION:—pp. 168, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *Some of these poems have appeared in / the "English Review" and in "Poetry," / also in the "Georgian Anthology" and / the "Imagist Anthology"* above center of verso), pp. (3, 4); *Foreword*—eleven lines (verso blank), pp. (5, 6); table of *Contents*, pp. (7-9); *Argument*—eleven lines, p. (10); text, pp. 11-(163). Printers' imprint above center of p. (164) as follows: *Printed at / the Complete Press / West Norwood / London.* Pp. (165-167) are occupied by advertisements, chiefly of volumes of poetry published by Chatto and Windus. P. (168) blank. Title-and-name label, similar to that described below, tipped-in at lower right corner of p. (164).

Foolscap 4to, $8\frac{1}{2} \times 6\frac{3}{4}$; issued in bright red cloth; front and back covers blank; backbone has white paper title-and-name label lettered across in red as follows: *Look! / We Have / Come / Through! / D. H. / Lawrence* Top edges cut; fore edges cut, but in part unopened; bottom edges untrimmed. End-papers white.

Look! We Have Come Through! was Mr. Lawrence's third volume of verse. It is, with the doubtful exception of *Birds, Beasts and Flowers*, his most notably original contribution to modern poetry. The relative scarcity of

copies of the first edition of *Look! We Have Come Through!* is discussed in the note on *Love Poems*, and nothing more on that point need be said here.

The first American edition of *Look! We Have Come Through!* was published, from the Chatto and Windus sheets, by B. W. Huebsch, New York, 1918.

(11)

NEW POEMS

Published October 1918

NEW POEMS / By / D. H. / Lawrence / London / Martin Secker / MCMXVIII

COLLATION: — pp. 64, consisting of half-title (with list of three books of *Poems by the Same Author* at head; and acknowledgement, *Two of these poems have appeared in the English Review*. at foot of verso), pp. (1, 2); title-page, as above (with dedication, *To / Amy Lowell* at head; and printers' imprint, *Printed in England by the Westminster Press / 411a, Harrow Road, London* at foot of verso), pp. (3, 4); table of *Contents*, pp. 5, 6; text, 7-64.

Crown 8vo, $7\frac{1}{2} \times 4\frac{7}{8}$; issued in grey wrappers; front cover has two-line border in blue, and is lettered in blue as follows: *New / Poems / By / D. H. / Lawrence / London / Martin Secker / MCMXVIII* (All this lettering enclosed by elongated box formed by two vertical lines inside border). Inside front cover, back strip, inside back cover are blank. Back cover lettered in blue as follows: (Publisher's device, with name, *Martin Secker*) / xvii

Buckingham Street / Adelphi Top and fore edges cut; bottom edges untrimmed.

The first edition of *New Poems* was printed on what must have been almost the worst of all possible war-time paper; and since, in addition, the book lacked the security of a substantial "case," I suspect this item will before long become scarce.

The first American edition of *New Poems* was published, from new plates, by B. W. Huebsch, New York, 1920. This edition, too, has an interest for the Lawrence collector; it contains a significant prefatory essay, which is not in the English issue, and which, Mr. Lawrence says, "should have come as a preface to *Look! We Have Come Through!*" This "Preface" is notable for its lucid and brilliant comment on the nature of poetry. One finds Mr. Lawrence recurring to some of the tenets here expressed, when on those too few later occasions he has commented on the poetry of others, more especially on that of Whitman. This essay first appeared in *The Playboy*, Numbers 4-5 (not dated), under the title "The Poetry of the Present."

(12)

BAY: A BOOK OF POEMS

Published November 1919

BAY (*two dots*) A BOOK / OF (*two dots*) POEMS (*two dots*) By / D : H : Lawrence

COLLATION: — pp. 48 (together with tipped-in dedica-

tion leaf), consisting of half-title, *Bay* / (signed in ink by Author and Artist:) *D. H. Lawrence* / *Anne Estelle Rice*, p. (i); Certificate of issue as follows: *This is the eighth book issued by the Beaumont Press / and the fourth printed by hand 30 copies have been / printed on Japanese vellum signed by the author and / artist and numbered 1 to 30 50 copies on cartridge / paper numbered 31 to 80 and 120 copies on hand-made / paper numbered 81 to 200. /* (each copy numbered by type), p. (ii); title-page, as above (verso blank), pp. (3, 4); dedication leaf; table of *Contents*, pp. (5-7); p. (8) blank; text, pp. 9-43; p. (44) blank; colophon as follows: *HERE ENDS BAY A BOOK OF POEMS BY / D. H. Lawrence The Cover and the Decorations / designed by Anne Estelle Rice The Typography / and Binding arranged by Cyril W. Beaumont / Printed by Hand on his Press at 75 Charing / Cross Road in the City of Westminster / Completed November the Twentieth / MDCCCXCIX /* (device of the Beaumont Press) / *Pressman Charles Wright / Compositor C. W. Beaumont*, p. 45; pp. (46-48) blank. Pp. 9, 12, 14, 16, 18, 20, 25, 29, 39, 41 are occupied by decorations in color, as well as by text. Tipped-in between pp. (4) and (5) is a leaf, not reckoned in pagination, with dedication *To Cynthia Asquith* on recto, verso blank.

Crown 8vo, $7\frac{1}{2} \times 5\frac{1}{8}$; issued in decorated boards, with vellum back; front and back covers blank; lettered up the back strip in gilt as follows: (small ornament) *Bay* (dot) *D. H. Lawrence* (small ornament). Top edges rough trimmed; fore and bottom edges untrimmed. End-papers white.

The three forms of *Bay* are fully described in the collation above, except as to the following points: (1) the

copies on cartridge paper, with decorations in color, have a green buckram back; (2) the copies on hand-made paper have the same green buckram back, but the decorations are not in color; (3) owing to an accident, only about half of the cartridge paper edition was ever issued. All examples of this book are scarce. And this is a great pity, for *Bay* contains some of Mr. Lawrence's finest short poems.

(13)

TOUCH AND GO

Published May 1920

TOUCH AND GO / A Play in Three Acts by / D. H. Lawrence / London: C. W. Daniel, Ltd. / Graham House, Tudor Street, E. C. 4 / 1920

COLLATION: — pp. 96, consisting of fly-leaf, with series-title, *Plays for a People's Theatre*. II. at head, and half-title, *Touch and Go* in center of recto (with *Copyright in the United States of America.*, and notice of performing rights — seven lines in all — in center of verso), pp. (1, 2); title-page, as above (with list of three *Plays for a People's Theatre*, note on submission of mss. of plays, and quotation from Bela Kun — fourteen lines in all — on verso), pp. (3, 4); *Preface*, pp. 5-12; blank page (with list of *Characters* on verso), pp. (13), 14; text, pp. 15-96. Printers' imprint, beneath thin line, at foot of p. 96 as follows: *Printed in Great Britain by Neill and Co., Ltd., Edinburgh.*

Crown 8vo, 7½×5; issued in flexible yellow boards; front cover has light blue paper title-and-name label lettered in darker blue of surrounding decorative border as follows:

Touch / & Go / D. H. Lawrence. Light blue paper title-and-name label along back lettered in dark blue: *Touch and Go — D. H. Lawrence.* Back cover blank. Top and fore edges uncut and unopened; bottom edges untrimmed. End-papers white.

Touch and Go is one of the easier Lawrence items. It is not difficult to get, but it is quite worth having. The play is interesting; the preface is extremely uproarious.

The first American edition of *Touch and Go* was published, from new plates, by Thomas Seltzer, New York, 1920.

(14)

WOMEN IN LOVE

(Limited Edition)

Published November 1920

WOMEN IN LOVE / By / D. H. Lawrence / New York
/ Privately Printed for Subscribers Only / 1920

COLLATION: — pp. iv+540, consisting of half-title, p. (i); certificate of issue, as follows: *1250 copies of this book have been / printed of which this is / No.-----* (each copy numbered in red ink), p. (ii); title-page, as above (with *Copyright, 1920, by / D. H. Lawrence / (a line) / All rights reserved* in center of verso), pp. (iii, iv); divisional half-title (verso blank), pp. (1, 2); text, pp. (3)-536; pp. (537-540) blank. There is no printer's imprint.

Medium 8vo, $9\frac{1}{2} \times 6\frac{1}{4}$; issued in dark blue cloth; front and back covers blank; backbone has four merely ornamental

raised bands, and is lettered across in gilt as follows: (two lines at top) / *Women in Love* / (a line) / *D. H. Lawrence* / (two lines at bottom). Top and fore edges uncut; bottom edges rough trimmed. End-papers white.

The "tall, blue *Women in Love*." In this form Mr. Lawrence's most significant and most characteristic novel had its first restricted circulation. Copies of this issue are not very scarce. Just why is difficult to say. Perhaps the edition was not fully bought up (however much it deserved to be) when the novel was published in a cheaper form by Mr. Seltzer, October, 1922.

A few (less than twenty-five) copies of this form of *Women in Love* were autographed, on the title-page, by Mr. Lawrence. These signed copies were the first numbered, and except for the signature, are identical with the above. They should not be confused with examples of the autographed form of *Women in Love* described below as item 14B.

(14A)

WOMEN IN LOVE

Published May 1921

WOMEN IN LOVE / By D. H. Lawrence / London /
Martin Secker / Number Five John Street Adelphi

COLLATION:— pp. 512, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *London: Martin Secker (Ltd.)*, 1921 at foot of verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); text,

pp. 7-508. Printers' imprint, beneath thin line, at foot of p. 508 as follows: *Printed in Great Britain by / The Dunedin Press Limited, Edinburgh* Pp. (509-512) are occupied respectively by *Some Press Opinions of / The Lost Girl; The Tales of / Henry James; The Novels of / Compton Mackenzie*; and an advertisement of *New Poems*.

Crown 8vo, $7\frac{1}{2} \times 5$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *Women in / Love /* (dot) / *D. H. / Lawrence / Secker /* (one thick, one thin line at bottom). Back cover same as front. Top and fore edges cut; bottom edges untrimmed. End-papers white. Uniform with *The Lost Girl*.

The first English edition of *Women in Love*. This edition, which was from new plates, has been reprinted at least three times. Copies of the first printing are becoming scarce. Catalogues sometimes allege that this edition was "withdrawn from circulation." Mr. Secker says that it was not.

(14B)

WOMEN IN LOVE

(Special Signed Edition)

Published May 1922

WOMEN IN LOVE / By / D. H. Lawrence / New York
/ Privately Printed for Subscribers Only / 1920

COLLATION: — pp. iv+540, consisting of blank page,

p. (i) ; certificate of issue, as follows: *Fifty copies have been / signed by the Author, / of which this is No.* (each copy numbered in ink) / (signed in ink by the Author:) *D. H. Lawrence*, p. (ii) ; title-page, as above (with *Copyright, 1920, by / D. H. Lawrence /* (a line) / *All rights reserved* in center of verso), pp. (iii, iv) ; divisional half-title (verso blank), pp. (1, 2) ; text, pp. (3)-536 ; pp. (537-540) blank. There is no printer's imprint.

Medium 8vo, $9\frac{3}{16} \times 6\frac{1}{4}$; issued in brown cloth ; front cover, unlettered, has in blind two-line border, inside line thicker than outside ; backbone ornamented and lettered in gilt as follows: (one thin, one thick line at top) / *Women in Love* / (dot) / *D. H. Lawrence* / 1920 / (one thick, one thin line at bottom). Back cover same as front. Top edges dark green and cut ; fore and bottom edges untrimmed. End-papers white.

This small edition of *Women in Love* was done by Martin Secker, who imported the sheets for it from America. These sheets were the same as those printed for item 14, which was, of course, brought out by Thomas Seltzer, but without his imprint.

Except for size, copies of this edition of *Women in Love* are uniform with the Secker format of Mr. Lawrence's novels, beginning with *The Lost Girl* and followed by the ordinary *Women in Love* described immediately above.

Before the Seltzer sheets were put into the Secker "case," they were trimmed about five-sixteenths of an inch at the top by the English binders. This accounts for the slightly greater height of the copies in the blue "case." I mention

this because the signed copies in brown are sometime described as the tall-paper copies. Obviously any such description of the Secker book needs qualifying. All this may be summed up as follows: all forms of the "1920" issues of *Women in Love*, whether signed or not, whether bound in blue or brown, were from the sheets of the Seltzer privately printed edition. To this summary may be appended the following observations: (1) these "1920" forms constitute the real first printing of *Women in Love*; (2) this is one of the two books which Mr. Lawrence has thus far signed — and the only novel.

(15)

THE LOST GIRL

Published November 1920

THE LOST GIRL / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION: — pp. 372, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *London: Martin Secker (Ltd.)*, 1920 at foot of verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); text, pp. 7-371. Printers' imprint, beneath thin line, at foot of p. (372) as follows: *Printed in Great Britain by / The Dunedin Press Limited, Edinburgh*

Crown 8vo, $7\frac{1}{2} \times 5$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *The*

Lost / Girl / (dot) / D. H. / Lawrence / Secker / (one thick, one thin line at bottom). Back cover same as front. Top and fore edges cut; bottom edges untrimmed. Endpapers white.

The first edition of *The Lost Girl* exists in three states. These are: first, that which has the text exactly as Mr. Lawrence first wrote it; second, that which has the original text altered, the alterations occurring on two cancel-leaves, which, tipped-in, replaced two leaves with the original matter; third, that which has the altered pages not tipped-in, but as integral parts of the signatures to which they belong.

It is not generally known that any changes were made in the text of *The Lost Girl* after the book had been printed, but such is the case. These textual changes were made on pages 256 and 268, and necessitated tipped-in leaves at those places in the book. The cancel-leaves have been held, by a few careful dealers, to mark the real first issue. To most dealers this "point" is evidently unknown. Mr. Martin Secker, answering my inquiry about the changes in this book, wrote as follows: "The explanation of the tipped-in pages in *The Lost Girl* is that it was thought expedient to make certain verbal alterations in the text, a decision which was come to after the book was printed. As far as I know, all copies of the English edition in circulation are like this."

This letter would seem to justify anyone in assuming that copies with the tipped-in leaves were of the first issue. But, as a matter of fact, copies with the original text are

extant. At least one such copy has fallen into my hands. It came from an English dealer through the Centaur Book Shop. I have neither seen nor have I heard of another such copy. But that some few more are in circulation is likely. In any case this is certain: the unaltered form of *The Lost Girl* is a scarce book, perhaps even a rare one. So much for the first and second states.

Regarding the third state, little need be said. One might be justified in reporting it as a second printing; but since there is nothing in the book to indicate a complete reprinting, it seemed better to regard it as one form of the first edition, as I have done.

The first American edition of *The Lost Girl*, which has the altered text, was published, from new plates, by Thomas Seltzer, New York, 1921.

(16)

MOVEMENTS IN EUROPEAN HISTORY

Published March 1921

MOVEMENTS IN / EUROPEAN HISTORY / By / Lawrence H. Davison / Humphrey Milford / Oxford University Press / London, Edinburgh, Glasgow / Toronto, Melbourne, Cape Town, Bombay / 1921

COLLATION:— pp. x (preceded by blank leaf) + 306 (followed by fourteen pages of maps), consisting of half-title (verso blank), pp. (i, ii); title-page, as above (verso blank), pp. (iii, iv); *Introduction for the Teacher*, pp. v-viii; table of *Contents* (with list of

MOVEMENTS IN EUROPEAN HISTORY

BY

LAWRENCE H. DAVISON

HUMPHREY MILFORD
OXFORD UNIVERSITY PRESS

LONDON, EDINBURGH, GLASGOW

TORONTO, MELBOURNE, CAPE TOWN, BOMBAY

1921

fourteen *Maps* on verso), pp. ix, (x); text, pp. (1)-306. Printers' imprint, beneath line, at foot of p. 306 as follows: *Edinburgh: Printed by T. and A. Constable Ltd.* At end of volume are fourteen maps, in black, which occupy the rectos of fourteen leaves, twelve of which are book-size, and two of which are $9\frac{3}{4}$ inches wide unfolded.

Crown 8vo, $7\frac{1}{8} \times 4\frac{7}{8}$; issued in light blue cloth; front and back covers blank; backbone lettered across in black as follows: *Movements / in / European / History / Davison / Milford* All edges cut. End-papers white.

Movements in European History, written by Mr. Lawrence and published under the *nom de plume* Lawrence H. Davison, is in effect an elementary textbook on the history of continental Europe from the beginning of the Christian era to the unification of Germany. But it is more than that. To say that the book is alive, that it interprets rather than catalogues historical events, that it deals with these events frankly rather than cautiously, that it is written with spirit and can be read with pleasure, and, finally, to assert that nowhere about the book does one smell pedagogy, is to say in a variety of ways that *Movements in European History* is very much more than an elementary textbook.

The initial edition of this interesting item exists in two forms. The first is described above; the second differs from the first in that it has a light brown binding, all other points being identical. The initial printing was exhausted the first year, and the book was reprinted in 1922. Both first forms differ in several ways from the

reprint, which has, on the verso of an undated title-page, a line of type as follows: *First published 1921; reprinted 1922*

At the time this note is written (late September, 1924) plans are on foot to reissue *Movements* with an epilogue and illustrations. The former will presumably bring the story of European history down to the present. In its new form, as in its old, the book will in England bear the imprint of the Oxford University Press.

The first American edition of *Movements in European History* will probably be published next spring, with Mr. Lawrence's authorship acknowledged, by Thomas Seltzer, New York.

(17)

PSYCHOANALYSIS AND THE UNCONSCIOUS

("Special Issue of the First Edition")

Published May 1921

PSYCHOANALYSIS / AND THE / UNCONSCIOUS / By / D.
H. Lawrence / (*publisher's device*) / New York / Tho-
mas Seltzer / 1921

COLLATION: — pp. 120 (preceded by two blank leaves), consisting of half-title, p. (1); certificate of issue, as follows: *Special Issue of the First Edition / Limited to 250 copies of which this is / No. -----* (copies of the issue evidently never numbered), p. (2); title-page, as above (with *Copyright, 1921, by / Thomas Seltzer, Inc. / (a line) / All rights reserved / Printed in the United States of America* on verso), pp.

(3, 4); table of *Contents* (verso blank), pp. (5, 6); divisional half-title (verso blank), pp. (7, 8); text, pp. 9-120. There is no printer's imprint.

Crown 8vo, $7\frac{3}{8} \times 5$; issued in oyster white boards; front cover lettered in very dark blue as follows: *Psychoanalysis / and the / Unconscious /* (a line) */ D. H. Lawrence* Backbone lettered across in very dark blue: *Psycho- / analysis / and the / Uncon- / scious /* (a line) */ D. H. / Lawrence / Thomas / Seltzer* Back cover blank. All edges cut. End-papers white.

(17A)

PSYCHOANALYSIS AND THE UNCONSCIOUS

(Ordinary Edition)

Published May 1921

PSYCHOANALYSIS / AND THE / UNCONSCIOUS / By / D. H. Lawrence / (*publisher's device*) / New York / Thomas Seltzer / 1921

COLLATION:—pp. 120 (preceded by two blank leaves), consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *Copyright, 1921, by / Thomas Seltzer, Inc. /* (a line) */ All rights reserved / Printed in the United States of America* on verso), pp. (3,4); table of *Contents* (verso blank), pp. (5, 6); divisional half-title (verso blank), pp. (7, 8); text, pp. 9-120. There is no printer's imprint.

Crown 8vo, $7\frac{5}{16} \times 5$; issued in grey boards; front cover lettered in dark blue as follows: *Psychoanalysis / and the*

/ *Unconscious* / (a line) / *D. H. Lawrence* Backbone lettered across in dark blue: *Psycho- / analysis / and the / Uncon- / scious* / (a line) / *D. H. / Lawrence / Thomas / Seltzer* Back cover blank. All edges cut. End-papers white.

(17B)

PSYCHOANALYSIS AND THE UNCONSCIOUS

Published July 1923

PSYCHOANALYSIS AND / THE UNCONSCIOUS / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION: — pp. 128, consisting of half-title (with list of eight books *By the same Author* on verso), pp. (1, 2); title-page, as above (with *London: Martin Secker (Ltd.) 1923* on verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); divisional half-title (verso blank), pp. (7, 8); text, pp. 9-(128). Printers' imprint at foot of p. (128) as follows: *Printed in Great Britain by Butler & Tanner, Frome and London*

Crown 8vo, $7\frac{1}{4} \times 4\frac{3}{4}$; issued in garnet cloth; front and back covers blank; backbone has cream paper title-and-name label lettered across in red as follows: (a line) / *Psychoanalysis / and the / Unconscious* / (a line) / *D. H. Lawrence* / (a line) / *Secker* / (a line). Top and fore edges cut; bottom edges rough trimmed. End-papers white.

The American edition of *Psychoanalysis and the Uncon-*

scious, which was the first, exists in two forms. I collated both the so-called "Special Issue" and the ordinary edition because I know that many collectors, as well as some dealers, have been puzzled about the first forms of this book. A comparison of items 17 and 17A will show that the two forms of the first edition of *Psychoanalysis and the Unconscious* differ in the following respects: first, the "Special Issue" has a certificate of issue on the verso of the half-title, but is on the inside otherwise identical with the ordinary form — even to the broken U on page nine, in the word "Unconscious;" second, the sheets of the "Special Issue" measure $7\frac{3}{8} \times 5$, while those of the ordinary issue measure $7\frac{5}{16} \times 5$; third, in keeping with this difference, perhaps, the outside measurements of the "Special Issue" are slightly larger all around; fourth, the boards of the two forms are different in color; fifth, the lettering on the "Special Issue" is darker than that on the ordinary copies.

Just why the "Special Issue" was done is not exactly clear. Perhaps some plans with regard to it miscarried, and the idea of a real limited edition was given up. At any rate the five copies of the book I examined were all unnumbered, and the original price on them was that of the regular edition. It is not too much to say the limited "Special Issue" of *Psychoanalysis and the Unconscious* is freakish rather than any thing else. It is a collector's item.

After the first edition of this book had been exhausted, Mr. Seltzer issued the second printing in a more substantial "case," that is to say, in cloth, in which form it is now available. It will be noticed from the collations

above that the first American edition preceded the corresponding English edition by more than two years.

In spite of all that critics have said or may say about *Psychoanalysis and the Unconscious* and its successor, *Fantasia of the Unconscious*, one thing is clearly incontrovertible. It is this: both of these books, especially the latter, reveal flashes of illumination, such as are found in imaginative thought — and nowhere else.

(18)

TORTOISES

Published December 9, 1921

TORTOISES / By / D. H. Lawrence / (*publisher's device*
— in red) / New York / Thomas Seltzer / 1921

COLLATION: — pp. 50, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *Copyright, 1921, by / Thomas Seltzer, Inc. /* (a line) / *All rights reserved / Printed in the United States of America* on verso), pp. (3, 4); table of *Contents* (verso blank), pp. (5, 6); fly-leaf, with *Baby Tortoise* on recto (verso blank), pp. (7, 8); text, pp. 9-50 (page numbers in square brackets). There is no printer's imprint. There are fly-leaves, which mark the divisions of the work, at pp. (7), (15), (21), (27), (37), (43). Pp. (8), (14), (16), (20), (22), (28), (36), (38), (42), (44) blank.

CONTENTS: Baby Tortoise; Tortoise-Shell; Tortoise Family Connections; Lui et Elle; Tortoise Gallantry; Tortoise Shout.

Small medium 8vo, 9×6; issued in old gold boards; front cover has picture in many colors; in right of foreground giant tortoise is suspended, in framework of heavy timbers, by rope around his middle; in the middle-ground and background, showing through heavy-timbered frame, is one of Hiroshige's views of Fujiyama, the whole being a reproduction of a print by this artist; front cover lettered in black in imitation Chinese lettering as follows: *Tortoises / by / D. H. Lawrence* Backbone has white paper title-and-name label lettered in black: (vertical line) *Tortoises — D. H. Lawrence* (vertical line). Back cover blank. Top edges cut; fore edges uncut and unopened; bottom edges untrimmed. End-papers white.

This is the first and only separate edition of *Tortoises*, which book has never been published in single-volume form in England. Its first appearance there between boards was in *Birds, Beasts and Flowers*, where it occupies pages 117-138. Although this item is still easy to come by, Lawrence collectors who haven't it will do well to get copies soon. Already English catalogues list *Tortoises* at a price considerably in advance of the American publication price. Naturally the book is less common in England than here.

(19)

SEA AND SARDINIA

Published December 12, 1921

SEA AND SARDINIA / By / D. H. Lawrence / With
Eight Pictures / in Color by / Jan Juta / (*publisher's*
device — in red) / New York / Thomas Seltzer / 1921

COLLATION: — pp. 356 (together with frontispiece and seven pages of illustrations in color, by Jan Juta; and *Map for Sea and Sardinia*, by D. H. Lawrence), consisting of half-title (verso blank), pp. (1, 2); frontispiece; title-page, as above (with *Copyright, 1921, by / Thomas Seltzer, Inc. / (a line) / All rights reserved / Printed in the United States of America* on verso), pp. (3, 4); table of *Contents* (verso blank), pp. (5, 6); *List of Illustrations* (verso blank), pp. (7, 8); divisional half-title, pp. (9, 10); text, pp. 11-355; p. (356) blank. There is no printer's imprint. Pp. (3), 100, 148, 180, 204, 236, 268, 300 are faced by illustrations in color tipped-in, all with protecting tissue. P. 44 is faced by map, in black.

Medium 8vo, $9\frac{1}{4} \times 6\frac{1}{4}$; issued in light green boards with yellow cloth back, approximating half-cloth; front and back covers blank; backbone has light green paper title-and-name label lettered across in dark blue as follows: *Sea / and / Sardinia / (small ornament) / By / D. H. Lawrence / (small ornament) / Thomas Seltzer* (all surrounded by one-line box). Top edges cut; fore and bottom edges untrimmed. End-papers white.

Sea and Sardinia was Mr. Lawrence's second volume of travel sketches — only "travel" and "sketches" are not quite the words needed here. In any case, a glorious book. Something will be gained if all persons ignorant of *Sea and Sardinia* (and *Twilight in Italy*) stop pretending to a full knowledge of Mr. Lawrence's prose. Because the book has nowhere had the reading it deserves, the first issues of *Sea and Sardinia*, both American and English, are still relatively easy to get.

(19A)

SEA AND SARDINIA

Published April 1923

SEA AND SARDINIA / By D. H. Lawrence / With Eight
Pictures / in Colour by Jan Juta / London / Martin
Secker / Number Five John Street Adelphi

COLLATION: — pp. 304 (together with frontispiece and seven pages of illustrations in color, by Jan Juta), consisting of blank leaf, pp. (1, 2); half-title (with list of five books *By the same Author* on verso), pp. (3, 4); frontispiece; title-page, as above (with *London : Martin Secker (Ltd.)*, 1923 at foot of verso), pp. (5, 6); table of *Contents* (verso blank), pp. (7, 8); *List of Illustrations* (verso blank), pp. (9, 10); divisional half-title (verso blank), pp. (11, 12); text, pp. 13-301. Printers' imprint, beneath thin line, at foot of p. 301 as follows: *Printed by the London and Norwich Press, Limited, London and Norwich* Pp. (302-304) are occupied respectively by advertisements of books by D. H. Lawrence; by Norman Douglas; and by Lascelles Abercrombie. Pp. (5), 112, 144, 160, 176, 192, 208, 240 are faced by tipped-in illustrations in color.

Foolscap 4to, $8\frac{1}{2} \times 6\frac{3}{4}$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *Sea and / Sardinia* / (dot) / *D. H. / Lawrence / Secker* / (one thick, one thin line at bottom). Back cover same as front. Inside covers, front and back, are occupied by same *Map for Sea and Sardinia*, in brown, drawn by D. H. Lawrence. Top edges very dark green and cut; fore and bottom edges untrimmed. End-papers white.

Except for size, the English edition of *Sea and Sardinia* is uniform with the Secker format of Mr. Lawrence's novels, beginning with *The Lost Girl*. It is a beautiful book. Indeed, taken merely as a book, this is perhaps the most beautiful Lawrence item.

(20)

AARON'S ROD

Published April 1922

AARON'S ROD / By / D. H. Lawrence / (*publisher's device*) / New York / Thomas Seltzer / 1922

COLLATION: — pp. 348, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *Copy-right, 1922, by / Thomas Seltzer, Inc. / (a line) / All rights reserved / Printed in the United States of America* on verso), pp. (3, 4); table of *Contents* (verso blank), pp. (5, 6); text, pp. 7-347; p. (348) blank. There is no printer's imprint.

Crown 8vo, $7\frac{5}{16} \times 5$; issued in bluish grey cloth; front cover has in blind one-line border, and is divided by vertical line in blind; horizontal blind line two inches from top is broken at *by* of lettering, which is in black in upper right corner as follows: *Aaron's / Rod / by / D. H. Lawrence* Backbone lettered across in black: *Aaron's / Rod / (a line) / D. H. Lawrence / Thomas / Seltzer* Back cover blank. All edges cut. End-papers white.

(20A)

AARON'S ROD

Published June 1922

AARON'S ROD / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION:— pp. 312, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *London : Martin Secker (Ltd.)*, 1922 at foot of verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); text, pp. 7-312. Printers' imprint, beneath thin line, at foot of p. 312 as follows: *Printed in Great Britain by / The Dunedin Press Limited, Edinburgh* At end of volume is unnumbered eight-page announcement of *Martin / Secker's / Books / MCMXXII*

Crown 8vo, $7\frac{1}{2} \times 5$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *Aaron's / Rod* / (dot) / *D. H. / Lawrence / Secker* / (one thick, one thin line at bottom). Back cover same as front. Top and fore edges cut; bottom edges untrimmed. End-papers white. Uniform with *The Lost Girl*.

(21)

FANTASIA OF THE UNCONSCIOUS

Published October 23, 1922

FANTASIA / OF THE / UNCONSCIOUS / By / D. H. Lawrence / (*publisher's device*) / New York / Thomas Seltzer / 1922

COLLATION:— pp. xvi +300, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *Copyright, 1922, by / Thomas Seltzer, Inc. / (a line) / All Rights Reserved / Printed in the United States of America* on verso), pp. (iii, iv); table of *Contents* (verso blank), pp. (v, vi); *Foreword*, pp. vii-xv; p. (xvi) blank; text, pp. 1-290; *Epilogue*, pp. 291-297; pp. (298-300) blank. There is no printer's imprint.

Crown 8vo, 7 $\frac{3}{8}$ ×5; issued in blue ribbed cloth; front cover has in blind one-line border, and is lettered in gilt as follows: *Fantasia / of the / Unconscious / (a line) / D. H. Lawrence* Backbone lettered across in gilt: *Fantasia / of the / Unconscious / (a line) / D. H. Lawrence / Thomas / Seltzer* Back cover blank. All edges cut. End-papers white.

(21A)

FANTASIA OF THE UNCONSCIOUS

Published September 1923

FANTASIA OF THE / UNCONSCIOUS / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION:— pp. 176, consisting of half-title (with list of nine books *By the same Author* at top of verso), pp. (1, 2); title-page, as above (with *London : Martin Secker (Ltd.) 1923* at foot of verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); *Foreword*, pp. 7-(11); p. (12) blank; text, pp. 13-(176). Printers' imprint at foot of p. (176) as follows: *Printed in*

Great Britain by Butler and Tanner, Frome and London

Demy 8vo, $8\frac{1}{4} \times 5\frac{3}{4}$; issued in garnet cloth; front and back covers blank; backbone has cream paper title-and-name label lettered across in red as follows: (a line) / *Fantasia* / of the / *Unconscious* / (a line) / *D. H. Lawrence* / (a line) / *Secker* / (a line). Top edges cut; fore edges unopened; bottom edges untrimmed. End-papers white.

The text of the English edition, except for the omission of the "Epilogue," which is addressed particularly to America, is the same as that of item 21.

(22)

ENGLAND, MY ENGLAND

Published October 24, 1922

ENGLAND / MY ENGLAND / AND OTHER STORIES / By
/ D. H. Lawrence / (*publisher's device*) / New York /
Thomas Seltzer / 1922

COLLATION:—pp. vi+274, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *Copyright, 1922, by / Thomas Seltzer, Inc. / (a line) / All Rights Reserved / Printed in the United States of America* on verso), pp. (iii, iv); table of *Contents* (verso blank), pp. (v, vi); fly-title, *England, My England* (verso blank), pp. (1, 2); text, pp. 3-273. P. (274) blank. There is no printer's imprint. There are fly-titles before the various stories which make up the work at pp. (1), (49), (69), (99), (121), (145), (173), (199), (223), (251). Pp. (2), (48), (50),

(70), (98), (100), (120), (122), (146), (172),
(174), (198), (200), (222), (224), (250), (252)
blank.

CONTENTS: England, My England; Tickets, Please; The Blind Man; Monkey Nuts; Wintry Peacock; You Touched Me; Samson and Delilah; The Primrose Path; The Horse Dealer's Daughter; Fannie and Annie.

Crown 8vo, 7 $\frac{3}{8}$ × 5; issued in bluish grey cloth; front cover has in blind one-line border, and is divided by vertical line in blind; horizontal blind line two inches from top is broken at *by* of lettering, which is in gilt in upper right corner as follows: *England / My / England / by / D. H. Lawrence* Backbone lettered across in gilt: *England / My / England / (a line) / D. H. Lawrence / Thomas / Seltzer* Back cover blank. All edges cut. End-papers white.

(22A)

ENGLAND, MY ENGLAND

Published January 1924

ENGLAND, MY / ENGLAND / By D. H. Lawrence /
London / Martin Secker / Number Five John Street
Adelphi

COLLATION:—pp. 242, consisting of half-title and signature *A* (with list of eleven books *By the same Author* on verso), pp. (1, 2); title-page, as above with *London : Martin Secker (Ltd.), 1924* on verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); fly-title, *England, My England* (verso blank),

pp. (7, 8); text, pp. 9-242. Printers' imprint, beneath thin line, at foot of p. 242 as follows: *Printed in Great Britain by / The Dunedin Press Limited, Edinburgh*. At end of volume are fourteen unnumbered pages of advertisements of books published by Martin Secker. There are fly-titles before the various stories which make up the work at pp. (7), (49), (67), (93), (111), (133), (157), (179), (199), (223). Pp. (8), (48), (50), (68), (94), (112), (132), (134), (156), (158), (180), (200), (222), (224) blank.

CONTENTS: Same as American edition.

Crown 8vo, $7\frac{1}{2} \times 5$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *England*, / *My England* / (dot) / *D. H.* / *Lawrence* / *Secker* / (one thick, one thin line at bottom). Back cover same as front. Top and fore edges cut; bottom edges untrimmed. End-papers white. Uniform with *The Lost Girl*.

England, My England was Mr. Lawrence's second volume of short stories. It came almost eight years after the first. However, the long interval between *The Prussian Officer* and this second collection would seem to have less significance in his career as a writer of short stories than some reviewers of *England, My England* tried to make out. At any rate, the title story of the latter volume appeared in the *English Review* in October, 1915, and some of the other stories were published several years before their appearance in book form. All this as may be, *England, My England* is a Lawrence item of great im-

portance. The book is still "easy" in either the American or the English first form.

(23)

THE LADYBIRD

Published March 1923

THE LADYBIRD / THE FOX: THE CAPTAIN'S DOLL /
By D. H. Lawrence / London / Martin Secker / Num-
ber Five John Street Adelphi

COLLATION: — pp. 256, consisting of half-title (with list of five books *By the same Author* at top of verso), pp. (1, 2); title-page, as above (with *London : Martin Secker (Ltd.)*, 1923. at foot of verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); fly-title, *The Ladybird* (verso blank), pp. (7, 8); text, pp. 9-255. Printers' imprint, beneath thin line, at foot of p. 255 as follows: *Printed in Great Britain by / The Dunedin Press Limited, Edinburgh* P. (256) is occupied by three excerpts from reviews of three novels *By / D. H. Lawrence* There are fly-titles before the separate stories which make up the work at pp. (7), (83), (161). Pp. (8), (84), (160), (162) blank.

CONTENTS: The Ladybird; The Fox; The Captain's Doll.

Crown 8vo, $7\frac{1}{2} \times 5$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt: (one thin, one thick line at top) / *The / Ladybird* / (dot) / *D. H. / Lawrence / Secker* / (one thick, one

thin line at bottom). Back cover same as front. Top and fore edges cut; bottom edges untrimmed. Endpapers white. Uniform with *The Lost Girl*.

The Ladybird, beyond all question one of the most distinguished books of contemporary fiction, was published in America under the title *The Captain's Doll*, by Thomas Seltzer, New York, April, 1923. The order of the stories in the American edition was: *The Captain's Doll*; *The Fox*; *The Ladybird*.

(24)

STUDIES IN CLASSIC AMERICAN LITERATURE

Published August 1923

STUDIES IN / CLASSIC AMERICAN / LITERATURE / By
D. H. Lawrence / (*publisher's device*) / New York /
Thomas Seltzer / 1923

COLLATION:—pp. x+266, consisting of half-title (with list of fourteen books *By D. H. Lawrence*, surrounded by one-line border, on verso), pp. (i, ii); title-page, as above (with *Copyright, 1923, by / Thomas Seltzer, Inc. / (a line) / All Rights Reserved / Printed in the United States of America* on verso), pp. (iii, iv); table of *Contents* (verso blank), pp. (v, vi); *Foreword*, pp. vii-ix; p. (x) blank; text, pp. 1-264; pp. (265, 266) blank. There is no printer's imprint.

CONTENTS: Foreword; *The Spirit of Place*; Benjamin Franklin; Hector St. John de Crèvecoeur; Fenimore Cooper's White Novels; Fenimore Cooper's Leather-

stocking Novels; Edgar Allan Poe; Nathaniel Hawthorne and "The Scarlet Letter;" Hawthorne's "Blithedale Romance;" Dana's "Two Years Before the Mast;" Herman Melville's "Typee" and "Omoo;" Herman Melville's "Moby Dick;" Whitman.

Medium 8vo, 9×6½; issued in medium blue cloth; front cover has one-line border in blind, and is lettered in gilt as follows: *Studies in Classic / American Literature / (a line) / D. H. Lawrence*. Backbone lettered across in gilt: *Studies / in / Classic / American / Literature / D. H. / Lawrence / Thomas / Seltzer*. Back cover blank. Top edges blue and cut; fore and bottom edges untrimmed. End-papers white.

(24A)

STUDIES IN CLASSIC AMERICAN LITERATURE

Published June 1924

STUDIES IN / CLASSIC AMERICAN / LITERATURE / By
D. H. Lawrence / London / Martin Secker / Number
Five John Street Adelphi

COLLATION: — pp. 176, consisting of half-title (with list of eleven books *By the same Author* on verso), pp. (1, 2); title-page, as above (with *London : Martin Secker (Ltd.) 1924* on verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); text, pp. 7-(176). Printer's imprint, beneath thin line, at foot of p. (176) as follows: *Printed in Great Britain by Butler & Tanner Ltd., Frome and London*

CONTENTS: Same as in American edition, except for the omission of the "Foreword," which was especially designed for America.

Demy 8vo, $8\frac{3}{4} \times 5\frac{1}{2}$; issued in bright red cloth; front and back covers blank; backbone has white paper title-and-name label lettered across in black as follows: (a line) / *Studies in / Classic / American / Literature* / (a line) / *D. H. Lawrence* / (a line) / *Secker* / (a line). Top and fore edges cut; bottom edges untrimmed. End-papers white.

Studies in Classic American Literature is, so far, Mr. Lawrence's only sustained work in literary criticism. Many of these essays first appeared serially in the *English Review*. The dates of their appearance in that journal are given under Contributions to Periodicals, where a paper on Whitman in the London *Nation* is also noted. Before their publication in book form the essays were materially revised, and several new studies were added.

(25)

KANGAROO

Published September 1923

KANGAROO / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION:— pp. vi (preceded by leaf, signature *a* on recto, verso blank) + 408, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *London : Martin Secker (Ltd.), 1923.* at foot of

verso), pp. (iii, iv); table of *Contents* (verso blank), pp. v, (vi); text, pp. 1-402. Printers' imprint, beneath thin line, at foot of p. 402 as follows: *Printed in Great Britain by / The Dunedin Press Limited, Edinburgh* Pp. (403-408) are occupied by advertisements which list respectively *Works by* the following: D. H. Lawrence; Compton Mackenzie; Maurice Baring; Norman Douglas; Arthur Machen; Lascelles Abercrombie.

Crown 8vo, $7\frac{1}{2} \times 5$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *Kangaroo* / (dot) / *D. H. / Lawrence / Secker* / (one thick, one thin line at bottom). Back cover same as front. Top and fore edges cut; bottom edges untrimmed. End-papers white. Uniform with *The Lost Girl*.

The first American edition of *Kangaroo* was published, from new plates, by Thomas Seltzer, New York, 1923.

(26)

BIRDS, BEASTS AND FLOWERS

Published October 9, 1923

BIRDS, BEASTS / AND FLOWERS / By / D. H. Lawrence / (*publisher's device*) / Published by Thomas Seltzer / New York MCMXXIII

COLLATION: — pp. xii+180, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *Copyright, 1923, by / Thomas Seltzer, Inc. / (a line) / All rights reserved / Printed in the United States of*

America on verso), pp. (iii, iv); acknowledgement — three lines (verso blank), pp. (v, vi); table of *Contents*, pp. vii-ix; p. (x) blank; divisional half-title (verso blank), pp. (xi, xii); text, pp. 1-180. There is no printer's imprint.

Pott 4to, $8\frac{1}{4} \times 6\frac{1}{4}$; issued in strawberry pink buckram; front and back covers blank; backbone has white paper title-and-name label lettered across in red as follows: *Birds, / Beasts / and / Flowers / D. H. / Lawrence* Top edges cut; fore and bottom edges uncut. End-papers white.

(26A)

BIRDS, BEASTS AND FLOWERS

Published November 1923

BIRDS, BEASTS / AND FLOWERS / Poems / By / D. H. Lawrence / London / Martin Secker / Number Five John Street / Adelphi

COLLATION: — pp. 208, consisting of half-title (with list of nine books *By the same Author* at top of verso), pp. (1, 2); title-page, as above (with *Printed in Great Britain / by the Riverside Press Limited / Edinburgh / London : Martin Secker (Ltd.) 1923* on verso), pp. (3, 4); acknowledgement — five lines (verso blank), pp. (5, 6); table of *Contents*, pp. 7, 8; fly-title, *Fruits* (verso blank), pp. (9, 10); text, pp. 11-207; p. (208) blank. There are fly-titles before the major divisions of the work at pp. (9), (35), (49), (71), (87), (111), (139), (153), (195). Pp. (10), (34), (36), (48), (50), (72), (88), (112), (140), (152), (154), (194), (196) blank.

CONTENTS: Same as in American edition, except for the inclusion of the six parts of *Tortoises*, poems which had previously been published in book form in America, but not in England. (See item 18.)

Demy 8vo, $8\frac{3}{4} \times 5\frac{3}{4}$; issued in canary yellow boards, with black, vellum-finish cloth back, approximating half-cloth; front and back covers blank; backbone has yellow paper title-and-name label lettered across in black as follows: (a line) / *Birds, Beasts / and Flowers / Poems / By / D. H. Lawrence* / (a line) / *Secker* / (a line). Top edges black and cut; fore edges unopened; bottom edges untrimmed. End-papers white.

(27)

THE BOY IN THE BUSH

(with M. L. Skinner)

Published August 1924

THE / BOY IN THE BUSH / By / D. H. Lawrence /
and / M. L. Skinner / London / Martin Secker / Num-
ber Five John Street Adelphi

COLLATION: — pp. vi (preceded by leaf with signature *a* on recto, verso blank) + 376, consisting of half-title (with list of eleven books *By D. H. Lawrence* on verso), pp. (i, ii); title-page, as above (with *London : Martin Secker (Ltd.)*, 1924. at foot of verso), pp. (iii, iv); table of *Contents*, pp. v, vi; text, pp. 1-369. Printers' imprint, beneath thin line, at foot of p. 369 as follows: *Printed in Great Britain by / The*

Dunedin Press Limited, Edinburgh Pp. (370-376) are occupied by advertisements which list respectively *Works by the following*: D. H. Lawrence, Compton Mackenzie, Norman Douglas, Arthur Machen, Lascelles Abercrombie, Henry James, Jane Austen.

Crown 8vo, $7\frac{1}{2} \times 5$; issued in straw colored cloth; front cover, unlettered, has in black two-line border, inside line thicker than outside; backbone ornamented and lettered across in black as follows: (one thin, one thick line at top) / *The Boy in the Bush* / (dot) / *D. H. Lawrence* / and / *M. L. Skinner* / *Secker* / (one thick, one thin line at bottom). Top edges black and cut; fore edges cut; bottom edges untrimmed. End-papers white.

The first American edition of *The Boy in the Bush* was published, from new plates, by Thomas Seltzer, New York, 1924.

NOTE. Since the first proof of this bibliography was corrected, the following books, stories, and articles by Mr. Lawrence have either been published or announced for early publication: (1) *Little Novels of Sicily* by Giovanni Verga, translated by D. H. Lawrence, has been published in America by Thomas Seltzer, and is announced for publication in England by Basil Blackwell; (2) *Mastro-Don Gesualdo* by Giovanni Verga, translated by D. H. Lawrence, is announced for publication in England by Jonathan Cape; (3) *St. Mawr*, containing two long stories, "St. Mawr" and "The Princess," has been announced for publication in England by Martin Secker; (4) *The Black Swans* by M. L. Skinner, with an introduction by D. H. Lawrence, has been announced for publication in England by Jonathan Cape; (5) *The New Decameron*, Volume IV, published in England by Basil Blackwell, contains "The Last Laugh," a new short story by Mr. Lawrence; (6) the first installment of "The Princess" appeared in the March number of *The Calendar of Modern Letters* a new English monthly.

TRANSLATION

TRANSLATION

MASTRO — DON GESUALDO

1923

MASTRO — DON GESUALDO / By / Giovanni Verga /
Translated by / D. H. Lawrence / (*publisher's device*)
/ New York / Thomas Seltzer / 1923

COLLATION: — pp. xii+456, consisting of half-title (with a list of fifteen books *By D. H. Lawrence*, surrounded by one-line border, on verso), pp. (i, ii); title-page, as above (with *Copyright, 1923, by / Thomas Seltzer, Inc. / (a line) / All Rights Reserved / Printed in the United States of America* on verso), pp. (iii, iv); *Biographical Note*, pp. v-vii; *Bibliography*, p. viii; *Principal Characters*, pp. ix, (x); table of *Contents* (verso blank), pp. (xi, xii); fly-leaf, *First Part* (verso blank), pp. (1, 2); text, pp. 3-454. Pp. (455, 456) blank. There is no printer's imprint. Fly-leaves precede the four parts of the work at pp. (1, 2), (163, 164), (269, 270), (351, 352). Pp. (2), (164), (268), (270), (352) blank.

Crown 8vo, $7\frac{3}{8} \times 5$; issued in rough orange cloth; front cover has in blind one-line border, and is divided by vertical line in blind; horizontal line in blind, two inches from top, is broken by purple paper title-and-name label lettered in white as follows: *Mastro — / Don / Gesualdo / by / Giovanni / Verga* Backbone has at top purple title-and-name label lettered across in white: *Mastro — / Don / Gesualdo / (a line) / Verga / (with Thomas*

/ *Seltzer* stamped in black at bottom) ; back cover blank. Top edges orange ; all edges cut. End-papers white.

Some copies of *Mastro — Don Gesualdo* show a slight variation from the above. In these copies what is p. (i) is preceded by, and what is page (456) is followed by three blank leaves of very heavy paper, like the end-papers. This translation has not thus far been published in England.

CONTRIBUTIONS TO BOOKS

I. POETRY

CONTRIBUTIONS TO BOOKS

I. POETRY

GEORGIAN POETRY: 1911-1912

Published December 1912

GEORGIAN / POETRY / 1911-1912 / (*six small ornaments in triangular arrangement*) / The Poetry Bookshop / 35 Devonshire St. Theobalds Rd. / London W. C.

COLLATION:— pp. viii+200, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *Dedicated / To / Robert Bridges / By the Writers / And the Editor* on verso), pp. (iii, iv); *Prefatory Note* (with long quotation from Lord Dunsany on verso), pp. (v, vi); table of *Contents*, pp. (vii, viii); divisional fly-leaf, with *Lascelles Abercrombie* on recto (verso blank), pp. (1, 2); text, pp. 3-193; p. (194) blank; *Bibliography*, pp. 195-197. Printers' imprint at center of p. (198) as follows: Device (Stag and Tree) with lettering, *The / Arden (device) Press / Letchworth* Pp. (199, 200) blank.

Crown 8vo, 7½×5; issued in light brown boards; front cover lettered in gilt and ornamented as follows: *Georgian Poetry / 1911-1912 / P* (diamond) *B* (on bright red shield) / *The Poetry Bookshop* Backbone lettered in gilt: *Georgian / Poetry / 1911-1912* Back cover blank. Top edges gilt; fore edges uncut and unopened; bottom edges untrimmed. End-papers white.

Five volumes of *Georgian Poetry* have so far been pub-

lished. All but one of these volumes, that for 1916-1917, contain contributions by Mr. Lawrence. He is represented in the above collection, at pages 113-116, by "Snap-Dragon," a poem which was printed in the *English Review*, June 1912, but which appeared for the first time between boards in *Georgian Poetry*. It was later included in *Amores*.

In America, the five volumes of *Georgian Poetry* were published, from the Poetry Bookshop sheets, by G. P. Putnam's Sons.

GEORGIAN POETRY: 1913-1915

Published November 1915

GEORGIAN / POETRY / 1913-1915 / (*six small ornaments in triangular arrangement*) / The Poetry Bookshop / 35 Devonshire St. Theobalds Rd. / London W. C. / MCMXV

COLLATION:— pp. x+246, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *In Memoriam* / R. B. / J. E. F. on verso), pp. (iii, iv); *Prefatory Note* (verso blank), pp. (v, vi); table of *Contents*, pp. (vii-ix); p. (x) blank; divisional fly-leaf, with *Gordon Bottomley* on recto (verso blank), pp. (1, 2); text, pp. 3-239; p. (240) blank; *Bibliography*, pp. 241-244. Pp. (245, 246) are occupied by advertisements of *Poetry Bookshop Publications*. Printers' imprint at foot of p. (246) as follows: *Printed by W. H. Smith & Son (The Arden Press), 53 (slanting line) 5 Fetter Lane, London, E. C.*

Crown 8vo, $7\frac{1}{2} \times 5$; issued in light blue boards; front cover lettered in gilt as follows: *Georgian Poetry / 1913-1915 / The Poetry Bookshop* Backbone lettered across in gilt and ornamented: *Georgian / Poetry / 1913-1915 / P* (diamond) *B* (on bright red shield). Back cover blank. Top edges gilt; fore and bottom edges rough trimmed. End-papers white.

To the second volume of *Georgian Poetry* Mr. Lawrence contributed the following poems: "Service of All the Dead;" "Meeting among the Mountains;" "Cruelty and Love." They occupy pages 153-158. The last was reprinted from *Love Poems*; the first was later included in *Look! We Have Come Through!* where it appeared under the title "Giorno dei Morti." "Meeting among the Mountains" has not, unless I am mistaken, been included in any of Mr. Lawrence's books of verse.

SOME IMAGIST POETS

Published April 1915

SOME IMAGIST / POETS / An Anthology / (*publishers' device*) / Boston and New York / Houghton Mifflin Company / The Riverside Press Cambridge / 1915

COLLATION: — pp. ii+x+96, consisting of leaf, not reckoned in pagination, recto blank (with seven titles in *The New Poetry Series*, surrounded by one-line border, on verso), pp. (i, ii); half-title (verso blank), pp. (i, ii); title-page, as above (with *Copyright, 1915, By Houghton Mifflin Company / All Rights*

Reserved / Published April 1915 on verso), pp. (iii, iv); *Preface*, pp. v-(viii); table of *Contents*, pp. ix, (x); divisional fly-leaf, with *Richard Aldington* on recto (verso blank), pp. (1, 2); text, pp. 3-(92); divisional fly-leaf, with *Bibliography* on recto (verso blank), pp. (93, 94); *Bibliography*, p. (95). Printers' imprint at center of p. (96) as follows: *The Riverside Press / Cambridge . Massachusetts / U . S . A*

Crown 8vo, $7\frac{3}{4} \times 5\frac{5}{8}$; issued in plain flexible boards, with surrounding green paper wrappers glued along back strip only; front cover lettered in black as follows: *Some Imagist Poets / An Anthology / The New Poetry Series /* (publishers' device) *Houghton Mifflin Company / Boston and New York /* (small ornament). Lettered down backstrip: *Some Imagist Poets* Back cover blank. All edges cut flush with boards. Wrappers over-lap top and bottom edges $\frac{1}{8}$ inch, and fold in three inches at fore edges of boards. End-papers white.

To this volume, the first of three *Imagist Anthologies* published by the Houghton Mifflin Company, Mr. Lawrence contributed seven poems as follows: "Ballad of Another Ophelia;" "Illicit;" "Fireflies in the Corn;" "A Woman and Her Dead Husband;" "The Mowers;" "Scent of Irises;" "Green." These poems occupy pages 67 to 78. The first and sixth appeared later in *Amores*. The second, third, fifth, and seventh were included in *Look! We Have Come Through!* But, "The Mowers," revised, was here printed under the title "A Youth Mowing," and "Illicit" became "On a Balcony." "A Woman and Her Dead Husband" is, in *New Poems*, "The Bitterness of Death."

Because the contributors to the *Imagist Anthologies* had agreed among themselves to submit nothing that had previously appeared in book form, these collections are of especial interest to collectors of Mr. Lawrence's first printings in books.

The *Imagist Anthologies* were published in England by Constable and Company, but after the American editions, which were the first.

SOME IMAGIST POETS: 1916

Published May 1916

SOME IMAGIST POETS / 1916 / (*a line*) / An Annual Anthology / (*publishers' device*) / Boston and New York / Houghton Mifflin Company / The Riverside Press Cambridge / 1916

COLLATION: — pp. ii+xvi+98, consisting of leaf, not reckoned in pagination, recto blank (with thirteen titles in *The New Poetry Series* on verso), pp. (i, ii); half-title (verso blank), pp. (i, ii); title-page, as above (with *Copyright, 1916, By Houghton Mifflin Company / All Rights Reserved / Published May 1916* on verso), pp. (iii, iv); *Preface*, pp. v-(xii); table of *Contents*, pp. xiii, (xiv); acknowledgement — ten lines (verso blank), pp. (xv, xvi); divisional fly-leaf, with *Richard Aldington* on recto (verso blank), pp. (1, 2); text, pp. 3-(91); p. (92) blank; divisional fly-leaf, with *Bibliography* on recto (verso blank), pp. (93, 94); *Bibliography*, pp. 95, (96); p. (97) blank. Printers' imprint at center of p. (98) as follows: *The Riverside Press / Cambridge . Massachusetts / U . S . A*

Crown 8vo, $7\frac{3}{4} \times 5\frac{5}{8}$; issued in plain flexible boards, with surrounding green paper wrappers glued along back strip only; front cover lettered in black as follows: *Some Imagist Poets, 1916 / An Annual Anthology / The New Poetry Series /* (publishers' device) */ Houghton Mifflin Company / Boston and New York /* (small ornament). Lettered down back strip: *Some Imagist Poets, 1916* Back cover blank. All edges cut flush with boards. Wrappers over-lap top and bottom edges $\frac{1}{8}$ inch, and fold in three inches at fore edges of boards. End-papers white.

To the second *Imagist Anthology* Mr. Lawrence contributed five poems: "Erinnyes;" "Perfidy;" "At the Window;" "In Trouble and Shame;" "Brooding Grief." These poems occupy pages 67-74. All but "Erinnyes," most beautiful of war poems, were later included in *Amores*. Any one of the many anthologies of war poetry might have enriched itself greatly by including "Erinnyes." If any such collection did make use of this poem, I am unaware of it.

SOME IMAGIST POETS: 1917

Published April 1917

SOME IMAGIST POETS / 1917 / (*a line*) / An Annual Anthology / (*publishers' device*) / Boston and New York / Houghton Mifflin Company / The Riverside Press Cambridge / 1917

COLLATION:—pp. viii+92, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with

Copyright, 1917, By Houghton Mifflin Company / All Rights Reserved / Published April 1917 on verso), pp. (iii, iv); acknowledgement—eight lines (verso blank), pp. (v, vi); table of Contents, pp. vii, (viii); divisional fly-leaf, with Richard Aldington on recto (verso blank), pp. (1, 2); text, pp. 3-(86); divisional fly-leaf, with Bibliography on recto (verso blank), pp. (87, 88); Bibliography, pp. 89, (90); p. (91) blank. Printers' imprint at center of p. (92) as follows: The Riverside Press / Cambridge . Massachusetts / U . S . A

Crown 8vo, $7\frac{3}{4} \times 5\frac{5}{8}$; issued in plain flexible boards, with surrounding green paper wrappers glued along back strip only; front cover lettered in black as follows: *Some Imagist Poets, 1917* (a line beneath numbers) / *An Annual Anthology* / (publishers' device) / *Houghton Mifflin Company / Boston and New York* (small ornament). Lettered down backbone in black: *Some Imagist Poets, 1917* (a line beneath numbers). Back cover blank. All edges cut flush with boards. Wrappers over-lap top and bottom edges $\frac{1}{8}$ inch, and fold in three inches at fore edges of boards. End-papers white.

To this, the third and last Houghton Mifflin *Imagist Anthology*, Mr. Lawrence contributed only one poem, "Terra Nuova," which occupies pages 69-75. "Terra Nuova" was later included in *Look! We Have Come Through!* under the title "New Heaven and Earth."

NEW PATHS

Published May 1918

NEW PATHS / Verse (*dot*) Prose (*dot*) Pictures / 1917-1918 / Edited by / C. W. Beaumont and M. T. H. Sadler / Decorated by / Anne Estelle Rice / (*publisher's device*) / London / C. W. Beaumont / 75 Charing Cross Road W. C. 2

COLLATION: — pp. xii+164 (with a frontispiece), consisting of half-title (verso blank), pp. (i, ii); frontispiece; title-page, as above (with *First published May 1918* on verso), pp. (iii, iv); dedication (verso blank), pp. (v, vi); table of *Contents*, pp. (vii-x); blank leaf, pp. (xi, xii); *Verse*, pp. 1-74; *Prose*, pp. 75-111; *Pictures*, pp. 112-164. At end of volume there is twelve-page, unnumbered and undated, catalogue of various *Publishers' Announcements* Tipped-in between pp. (x) and (xi) is an errata slip — seven lines.

Foolscap 4to, $8\frac{3}{4} \times 6\frac{3}{4}$; issued in light tan boards; front cover lettered and ornamented in dark blue as follows: *New Paths / Verse (dot) Prose (dot) Pictures / 1917-1918 /* (a bowl of fruit). Backbone has white paper title label, with one-line border in dark blue, lettered in dark blue: *New / Paths / 1917-18 /* (small ornament) / *C. W. / Beaumont* Back cover has at center woman's head, in dark blue. Top and fore edges uncut and in part unopened; bottom edges untrimmed. End-papers white.

To this representative collection of modern verse, prose, and pictures Mr. Lawrence contributed two poems: "Labour Battalion" and "No News," which occupy pages 37-39. So far as I am aware neither of these poems has been reprinted in any of Mr. Lawrence's books of poems. It is

likely that the edition of *New Paths* was small, for this book has already become scarce — at least for an anthology.

An American edition of *New Paths* was published by Alfred A. Knopf, New York, 1918.

BOOK OF BRITISH VERSE

BOOK OF BRITISH VERSE. Edited by W. S. Braithwaite. Boston, 1919. (Small, Maynard and Company.)

Contains: "Kisses in the Train," by Mr. Lawrence. This poem was reprinted from *Love Poems*; it appeared in the above anthology under the incorrect title "Kisses in the Rain."

GEORGIAN POETRY: 1918-1919

GEORGIAN POETRY: 1918-1919. (Selected by E. M.) London, 1919. (The Poetry Bookshop.)

Contains: "Seven Seals," by Mr. Lawrence. Reprinted from *New Poems*.

MODERN BRITISH POETRY

MODERN BRITISH POETRY. Edited by Louis Untermeyer. New York, 1920. (Harcourt, Brace and Company.)

Contains: "People;" "Piano," by Mr. Lawrence. The former was reprinted from *Look! We Have Come Through!* the latter from *New Poems*.

AN ANTHOLOGY OF MODERN VERSE

AN ANTHOLOGY OF MODERN VERSE. Chosen by A. M. With an Introduction by Robert Lynd. London (1921). (Methuen and Company.)

Contains: "Giorno dei Morti," by Mr. Lawrence. Reprinted from *Look! We Have Come Through!*

POETICA EROTICA

POETICA EROTICA. A Collection of Rare and Curious Amatory Verse. Edited by T. R. Smith. Volume II. New York, 1921. (Boni and Liveright.)

Contains: "A Bad Beginning;" "Excursion;" "Last Words to Miriam;" "Lilies in the Fire;" "Mystery;" "New Year's Eve;" "New Year's Night;" "Reproach;" "Wedlock," by Mr. Lawrence. These poems were reprinted from *Love Poems*, *Amores*, and *Look! We Have Come Through!*

THE LE GALLIENNE BOOK OF ENGLISH VERSE

THE LE GALLIENNE BOOK OF ENGLISH VERSE. Edited,

with an Introduction, by Richard Le Gallienne. New York, 1921. (Boni and Liveright.)

Contains: "All of Roses," by Mr. Lawrence. Reprinted apparently from *Poetry*, although these same verses were in 1917 included in *Look! We Have Come Through!* under the title "River Roses." A marvelous lyric, however called.

GEORGIAN POETRY: 1920-1922

Published November 1922

GEORGIAN / POETRY / 1920-1922 / (*six small ornaments in triangular arrangement*) / The Poetry Bookshop / 35 Devonshire St. Theobalds Rd. / London W. C. 1 / MCMXXII

COLLATION:— pp. xiv+210, consisting of half-title (with *Published November, 1922* on verso), pp. (i, ii); title-page, as above (with *To / Alice Meynell / Made and printed in Great Britain.* on verso), pp. (iii, iv); *Prefatory Note*, pp. (v-vii); p. (viii) blank; table of *Contents*, pp. (ix-xiii); p. (xiv) blank; divisional fly-leaf, with *Lascelles Abercrombie* on recto (verso blank), pp. (1, 2); text, pp. 3-200; divisional fly-leaf, with *Bibliography* on recto (verso blank), pp. (201, 202); *Bibliography*, pp. 203-207. Printers' imprint at center of p. (208) as follows: (Stag and Tree device), with lettering, *The / Arden* (device) *Press / W. H. Smith & Son / The Arden Press, / Stamford Street / London, S. E. 1.* Pp. (209, 210) blank.

Crown 8vo, 7½×5; issued in bright red boards; front cover lettered in gilt as follows: *Georgian Poetry / 1920-*

1922 / *The Poetry Bookshop* Backbone lettered across in gilt: *Georgian / Poetry / 1920-1922 / P* (diamond) *B* (on dark blue shield). Back cover blank. Top edges gilt; fore edges uncut and in part unopened; bottom edges rough trimmed. End-papers white.

In this volume of *Georgian Poetry* Mr. Lawrence is represented by "Snake." This remarkable poem appeared in the *Dial*, July 1921, and was later included in *Birds, Beasts and Flowers*.

A MISCELLANY OF POETRY: 1920-1922

A MISCELLANY OF POETRY (1920-1922). Edited by W. K. Seymour. London (1922). (John G. Wilson.)

Contains: "Snake," by Mr. Lawrence. This collection was, according to a line of type in the volume, published in December, 1922.

SHORTER LYRICS OF THE TWENTIETH CENTURY

SHORTER LYRICS OF THE TWENTIETH CENTURY. Selected, with a foreword, by W. H. Davies. London (1922). (Poetry Bookshop.)

Contains: "Gloire de Dijon;" "Service of All the Dead," by Mr. Lawrence. These poems were reprinted from *Look! We Have Come Through!* The second poem ap-

pears in this volume under the title "Giorno dei Morti." Probably Mr. Davies took it directly from *Georgian Poetry*: 1913-1915, where the older title was used.

NEW VOICES

NEW VOICES: An Introduction to Contemporary Poetry. Marguerite Wilkinson. New York, 1922. (The Macmillan Company.)

Contains: "Fireflies in the Corn," by Mr. Lawrence. Reprinted from *Look! We Have Come Through!*

THE NEW POETRY

THE NEW POETRY. Edited by Harriet Monroe and Alice C. Henderson. New York, 1923. (The Macmillan Company.)

Contains: "A Woman and Her Dead Husband;" "Fireflies in the Corn;" "Green;" "Grief;" "Service of All the Dead;" "Nostalgia;" "A Baby Asleep after Pain;" "Tommies in the Train;" "Resurrection," by Mr. Lawrence.

All but one of these poems were evidently reprinted from *Poetry*, edited by the compilers of *New Poetry*. All but "Resurrection" have been printed in certain of Mr. Lawrence's volumes of verse: namely, *Amores*, *Look! We Have Come Through!* *New Poems*, and *Bay*.

BEST POEMS OF 1923

BEST POEMS OF 1923. Edited by L. A. G. Strong. Boston (1924). (Small, Maynard and Company.)

Contains: "The Evening Land," by Mr. Lawrence. Reprinted from *Birds, Beasts and Flowers*.

THE LITTLE BOOK OF MODERN BRITISH
VERSE

THE LITTLE BOOK OF MODERN BRITISH VERSE. Edited by Jessie B. Rittenhouse. Boston and New York, 1924. (Houghton Mifflin Company.)

Contains: "Gloire de Dijon;" "A Baby Asleep after Pain;" "Nostalgia;" "Snake," by Mr. Lawrence. Reprinted from *Look! We Have Come Through! Bay, and Birds, Beasts and Flowers*.

SECOND SELECTIONS FROM MODERN
POETS

SECOND SELECTIONS FROM MODERN POETS. Made by J. C. Squire. London (1924). (Martin Secker.)

Contains: "Kangaroo;" "Snake;" "Man and Bat," by Mr. Lawrence. All of these poems were reprinted from *Birds, Beasts and Flowers*.

CONTRIBUTIONS TO BOOKS

II. PROSE

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II. PROSE

GREAT MODERN ENGLISH STORIES

GREAT MODERN ENGLISH STORIES: An Anthology.
Edited by E. J. O'Brien. New York, 1919. (Boni and
Liveright.)

Contains: "A Sick Collier," by Mr. Lawrence. This
story was reprinted from *The Prussian Officer*.

ALL THINGS ARE POSSIBLE

1920

ALL THINGS ARE POSSIBLE / By Leo Shestov / Author-
ised Translation / By S. S. Koteliansky / With a Fore-
word by / D. H. Lawrence / London: Martin Secker

COLLATION: — pp. 248, consisting of half-title (verso
blank), pp. (1, 2); title-page, as above (with *First
published in England, 1920* on verso), pp. (3, 4);
biographical and bibliographical *Note* (verso blank),
pp. (5, 6); *Foreword*, pp. 7-12; divisional fly-leaf,
with *Part I / Zu fragmentarisch ist Welt und Leben.*
/ H. Heine. on recto (verso blank), pp. (13, 14);
text, pp. 15-(244). Printers' imprint, beneath thin
line, at foot of p. (244) as follows: *The London and
Norwich Press, Limited, London and Norwich, Eng-
land* Pp. (245-248) blank.

Crown 8vo, $7\frac{1}{2} \times 5$; issued in purple cloth; front and back covers blank; backbone has white paper title-and-name label lettered across in purple as follows: *All / Things Are / Possible / (diamond) / Shestov* Top edges cut; fore edges unopened; bottom edges untrimmed. End-papers white.

To this volume Mr. Lawrence contributed the "Foreword," which occupies pages 7-12.

THE NEW KEEPSAKE FOR THE YEAR 1921

Published December 1920

THE NEW (*two vertical lines*) LE NOUVEAU / KEEPSAKE / FOR (*two vertical lines*) POUR / THE YEAR (*two vertical lines*) L'ANNEE / 1921 / Edited by / X. M. Boulestin / With Plates Selected by / J. E. Laboureur / Published for X. M. Boulestin, 102, George Street / Portman Square, W., by the Chelsea Book Club / 65, Cheyne Walk, S. W. / London (*two vertical lines*) Paris

A note must suffice to describe this very beautiful anthology of English and French verse, prose, woodcuts, etchings, etc. The edition of *The New Keepsake* was limited to 620 copies for general distribution; 50 copies on Japanese vellum, numbered from 1 to 50; 20 copies on blue vellum, numbered from 51 to 70; 550 copies on hand-made paper, numbered from 71 to 620. The blue vellum copies were bound in black buckram, lettered in pink; those on hand-made paper were done in yellow buckram, lettered in black. I have not seen a copy of this book on

Japanese vellum. Copies on this and blue vellum are, in the nature of things, now very scarce; but the cheapest form of the book can still be bought from dealers at a nominal advance over publication price, which was 18s. 6d.

"Adolf," Mr. Lawrence's contribution to *The New Keepsake*, occupies pages 19-33. It is a beautiful story — one which should certainly find a place in some future collection of his shorter pieces. "Adolf" was published in the *Dial*, September, 1920.

THE GENTLEMAN FROM SAN FRANCISCO

1922

THE GENTLEMAN FROM / SAN FRANCISCO / AND
OTHER STORIES / By / I. A. Bunin / Translated from
the Russian by / S. S. Koteliansky and Leonard Woolf
/ Published by Leonard & Virginia Woolf at / The Hogarth Press, Paradise Road, Richmond / 1922

COLLATION: — pp. vi (preceded by leaf with signature *a* on recto, verso blank) + 88, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *Printed in Great Britain / by / William Clowes and Sons, Limited, / London and Beccles.* on verso), pp. (iii, iv); table of *Contents* (verso blank), pp. v, (vi); text, pp. 1-86. P. (87) is occupied by list of *Previous Publications* of the Hogarth Press; p. (88) has announcements of *Forthcoming Publications* of the same. On title-page is tipped-in an erratum *Note* as follows: *The first story in this book "The Gentleman / from San Francisco" is translated by D. H. / Lawrence and*

S. S. Koteliansky. Owing to / a mistake Mr. Lawrence's name has been / omitted from the title-page. The three other / stories are translated by S. S. Koteliansky and / Leonard Woolf.

Crown 8vo, $7\frac{1}{8} \times 4\frac{3}{4}$; issued in decorated boards, with white paper title-and-name label on front cover lettered in black as follows: (a line) / *The Gentleman from /* (small ornament) *San Francisco* (small ornament) / *and Other Stories.* / (small ornament) / *I. A. Bunin.* / (a line). Paper label down the back lettered in black: *The Gentleman from San Francisco. I. A. Bunin.* Back cover blank. All edges cut flush with boards. End-papers white.

Mr. Lawrence's contribution to this volume is pointed out in the erratum note quoted in the collation.

THE NEW DECAMERON

1922

THE NEW DECAMERON / The Third Volume, Contain-
ing / Stories by / Compton Mackenzie / J. D. Beresford
/ D. H. Lawrence / Desmond Coke / Michael Sadleir /
Norman Davey / Storm Jameson / Robert Keable / V.
Sackville West / and / Bill Nobbs / Oxford / Basil
Blackwell / 1922

COLLATION: — pp. viii+232, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (verso blank), pp. (iii, iv); table of *Contents*, pp. v, vi; *A Note in Summary of / What Has Gone Before*, pp. vii, viii; text, pp. (1)-(231). Printers' imprint at foot of p. (231) as follows: *Printed in Great Britain by Ha-*

zell, *Watson & Viney, Ltd.*, / *London and Aylesbury*.
P. (232) is occupied by advertisements of four books
published by Basil Blackwell.

Crown 8vo, $7\frac{5}{8} \times 5$; issued in light blue boards, with
natural linen cloth back; front and back covers blank;
backbone has white paper title-and-name label lettered
across in dark blue as follows: *The New* (small orna-
ment) / *Decameron* / (small ornament) / *Compton*
Mackenzie / *J. D. Beresford* / *D. H. Lawrence* / *Mi-*
chael Sadleir / *Robert Keable* / *and Others* / (small
ornament). Top edges unopened; fore edges uncut and
in part unopened; bottom edges untrimmed. End-papers
white.

Three volumes of *The New Decameron*, an interesting
anthology of modern prose tales, have thus far been pub-
lished. To the third of these volumes Mr. Lawrence con-
tributed one of the greatest of his short stories — “Wintry
Peacock,” which occupies pages 123-146. Although this
story was included in *England, My England*, its first ap-
pearance between boards was as a part of the above col-
lection. Mr. Lawrence did not contribute to the first two
volumes of *The New Decameron*.

GEORGIAN STORIES

GEORGIAN STORIES. Selected by E. M. London, 1922.
(Chapman and Hall.)

Contains: “The Shadow in the Rose Garden,” by Mr.
Lawrence. Reprinted from *The Prussian Officer*.

THE BEST BRITISH SHORT STORIES FOR 1923
 THE BEST BRITISH SHORT STORIES FOR 1923. Selected
 by Edward J. O'Brien and John Cournos. Boston
 (1924). (Small, Maynard and Company.)

Contains: "The Horse-Dealer's Daughter," by Mr. Lawrence. Reprinted from *England, My England*.

STORIES FROM THE DIAL

Published August 1924

(*Ornament across top*) STORIES / FROM / THE DIAL /
 (*publisher's device*) / Lincoln MacVeagh / The Dial
 Press / New York (*dot*) MCMXXIV / (*ornament
 across bottom*)

COLLATION:—pp. vi+330, consisting of half-title
 (with list, dated 1924, of four books published *At the
 Sign of / The Cupid and Lion* on verso), pp. (i,
 ii); title-page, as above (with *Copyright, 1924, / By
 Dial Press, Incorporated / Printed in U. S. A. / Vail-
 Ballou Press, Inc. / Binghampton and New York* on
 verso), pp. (iii, iv); table of *Contents* (verso blank),
 pp. (v, vi); divisional half-title (verso blank), pp. (1,
 2); text, pp. 3-321; p. (322) blank. Divisional fly-
 leaf, with *Appendix* on recto (verso blank), pp. (323,
 324); Appendix, pp. 325-330.

Crown 8vo, 7½×5; issued in batik boards, with dark blue
 cloth back, approximating half-cloth; front and back cov-
 ers blank; backbone lettered across in gilt as follows:
Stories / from the / Dial / (small ornament) / (pub-
 lisher's device) / *The Dial Press* Top edges yellow and

cut; fore and bottom edges untrimmed. End-papers fawn-colored.

Mr. Lawrence is represented in this volume by "Rex," a dog story, which was published in the *Dial*, February, 1921.

The appendix of *Stories from the Dial* gives brief accounts of the authors represented in the anthology, together with check-lists of their principal works. The bibliographical note on Mr. Lawrence is very inaccurate.

MEMOIRS OF THE FOREIGN LEGION

Published September 1924

MEMOIRS OF THE / FOREIGN LEGION / By / M. M. /
With an Introduction by / D. H. Lawrence / 1924 / (*a line*) / London: Martin Secker

COLLATION: — pp. 320, consisting of two blank leaves, pp. (1-4); half-title (verso blank), pp. (5, 6); title-page, as above (with *London : Martin Secker (Ltd.) / 1924* at foot of verso), pp. (7, 8); divisional fly-leaf, with *Introduction* on recto (verso blank), pp. (9, 10); *Introduction*, pp. 11-94; pp. (95, 96) blank; divisional half-title, with signature G (verso blank), pp. (97, 98); *Publisher's Note* — in all eight lines (verso blank), pp. (99, 100); text, pp. 101-(320). Printers' imprint at foot of p. (320) as follows: *Printed in Great Britain at / The Mayflower Press, Plymouth. William Brendon & Son, Ltd.*

Crown 8vo, 7½×5; issued in black cloth; front cover let-

tered in gilt as follows: *Memoirs of the Foreign Legion* / By M. M. Backbone lettered across in gilt: *Memoirs* / of the / *Foreign* / *Legion* / (small ornament) / M. M. / *Secker*. Back cover blank. Top edges red and cut; fore edges rough trimmed; bottom edges untrimmed. Endpapers white.

To this volume Mr. Lawrence contributed a long and brilliant introduction; presumably, the editorial responsibility for the book was also largely his — in all, an item of the first importance.

THE SHORT STORY'S MUTATIONS

THE SHORT STORY'S MUTATIONS. Frances Newman. New York, 1924. (B. W. Huebsch.)

Contains: "The Shades of Spring," by Mr. Lawrence. This story was reprinted from *The Prussian Officer*.

CONTRIBUTIONS TO PERIODICALS

I. POETRY

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I. POETRY

* The notes in this section, so far as they assign or do not assign the various contributions to Mr. Lawrence's books, must be understood to refer to titles rather than to the selections themselves. No consistent effort has been made to ascertain how many of the unassigned contributions appear in the books under new titles. Some do so appear and are noted, but my knowledge of them is the result of casual reading rather than deliberate investigation.

I. POETRY

"A Still Afternoon" (—"Dreams Old and Nascent:" I. "Old," II. "Nascent;" "Discipline;" "Baby Movements:" I. "Running Barefoot," II. "'Trailing Clouds'"). *English Review*, November, 1909. Included, with the exception of the last, in *Amores*.

These poems constitute Mr. Lawrence's first real appearance in print. Before them, he says, "there was a youthful story in the bad grey print of a provincial newspaper — under a *nom de plume*. But, thank God, that has gone to glory in the absolute sense."

"Night Songs" (—"Workaday Evenings:" I. "Yesterday," II. "To-morrow Night;" "Rebuked;" "Wakened;" "At the Window"). *English Review*, April, 1910. "At the Window" was included in *Amores*.

"Three Poems" (—I. "Tired of the Boat," II. "Sigh No More," III. "Ah, Muriel!"). *English Review*, October, 1910. "Sigh No More" was included in *New Poems*.

"Lightning;" "Violets." *Nation* (London), November 4, 1911. The first included in *Love Poems*; the second in *New Poems*.

"The Schoolmaster" (—I. "Morning," "Afternoon"). *Saturday Westminster Gazette*, May 11, 1912.

"The Schoolmaster" (—II. "The Last Lesson"). *Saturday Westminster Gazette*, May 18, 1912. Included in *Love Poems*, under the major caption "Afternoon in School."

"The Schoolmaster" (—III. "Evening," IV. "The Punisher"). *Saturday Westminster Gazette*, May 25, 1912. "The Punisher" was included in *Amores*.

"The Schoolmaster" (—V. "A Snowy Day at School," VI. "The Best of School"). *Saturday Westminster Gazette*, June 1, 1912. Included in *Love Poems*.

"Snap-Dragon." *English Review*, June, 1912. Included in *Amores*.

"Green;" "All of Roses;" "Fireflies in the Corn;" "A Woman and Her Dead Husband;" "The Wind, the Rascal;" "The Mother of Sons;" "Illicit;" "Birthday." *Poetry*, January, 1914. The first three poems and the seventh were included in *Look! We Have Come Through!* — the second having become "River Roses" and the seventh "On the Balcony." The fourth, in *New Poems*, became "The Bitterness of Death."

"Two Poems" (—"Twilight;" "Meeting among the Mountains"). *English Review*, February, 1914. These titles do not occur in any of Mr. Lawrence's books of poetry.

"Grief;" "Memories;" "Weariness;" "Service of All the Dead;" "Don Juan;" "Song." *Poetry*, December, 1914. Of these poems, "Service of All the Dead" and "Don Juan" were included in *Look! We Have Come Through!* — the former having become "Giorno dei Morti."

"Last Words to Miriam." *Poetry Journal*, December, 1916. Included in *Amores*.

"Resurrection." *Poetry*, June, 1917. This title does not occur in any of Mr. Lawrence's books of poetry.

"Three Poems" (—"The Sea;" "Constancy of a Sort;" "Frost Flowers"). *English Review*, September, 1917. The first and the last were included in *Look! We Have Come Through!*

"War-baby;" "Town;" "After the Opera." *English Review*, June, 1918. All of these poems were included in *Bay*.

"Moonrise;" "People." *Poetry*, July, 1918. Included in *Look! We Have Come Through!*

"Poems" (—"Tommies in the Train;" "War-baby;" "Obsequial Chant;" "Bread upon the Waters;" "Pentecostal;" "Nostalgia"). *Poetry*, February, 1919. All of these poems were included in *Bay*, but "Pentecostal" was renamed for this volume and became "Shades."

"War Films" (—"Mother's Son in Saloniki;" "Casualty;" "Message to a Perfidious Soldier;" "The Jewess and the V. C.;" "Sighs;" "The Child and the Soldier;" "Zeppelin Nights;" "Daughter of the Great Man;" "Prisoner at Work in a Turkish Garden;" "Mourning;" "The Grey Nurse;" "Neither Moth Nor Rust"). *Poetry*, July, 1919. These titles do not occur in any of Mr. Lawrence's books of poetry.

"The Little Town at Evening." *Monthly Chapbook*, July, 1919. Included in *Bay*.

"Medlars and Sorb-apples." *New Republic*, January 5, 1921. Included in *Birds, Beasts and Flowers*.

"The Revolutionary." *New Republic*, January 19, 1921. *Literary Digest*, October 29, 1921. Included in *Birds, Beasts and Flowers*.

"Pomegranate." *Dial*, March, 1921. Included in *Birds, Beasts and Flowers*.

"Apostolic Beasts" (—"Saint Mark;" "Saint Luke;" "Saint John"). *Dial*, April, 1921. Included in *Birds, Beasts and Flowers*.

"Humming-Bird." *New Republic*, May 11, 1921. *Nation*, October 10, 1923. *Literary Digest*, October 20, 1923. *Bookman*, January, 1924. Included in *Birds, Beasts and Flowers*.

"Mosquito." *Bookman*, July, 1921. Included in *Birds, Beasts and Flowers*.

"Snake." *Dial*, July, 1921. Included in *Birds, Beasts and Flowers*.

"Medlars and Sorb-apples;" "Pomegranate." *English Review*, August, 1921. Included in *Birds, Beasts and Flowers*.

"The Revolutionary." *English Review*, September, 1921. Included in *Birds, Beasts and Flowers*.

"Snake." *London Mercury*, October, 1921. Included in *Birds, Beasts and Flowers*.

"Almond Blossom." *English Review*, February, 1922. Included in *Birds, Beasts and Flowers*.

"Fish." *English Review*, June, 1922. Included in *Birds, Beasts and Flowers*.

"Fish" (Excerpts), *Literary Digest*, July 8, 1922.

"Bat;" "Tortoises;" "Baby Tortoise." *English Review*, November, 1922. All included in the English edition of *Birds, Beasts and Flowers*. The tortoise poem was, in effect, reprinted from *Tortoises*, New York, 1921.

"The Evening Land;" "Turkey-Cock." *Poetry*, November, 1922. Included in *Birds, Beasts and Flowers*.

"Bat." *Literary Review*, December 30, 1922. Included in *Birds, Beasts and Flowers*.

"St. Matthew." *Poetry*, April, 1923. Included in *Birds, Beasts and Flowers*.

"Elephant." *English Review*, April, 1923. Included in *Birds, Beasts and Flowers*.

"Nostalgia." *Palms*, Midsummer, 1923. Reprinted from *Bay*.

"Three Poems" (—"Cypresses;" "Saint Matthew;" "Spirits Summoned West"). *Adelphi*, October, 1923. All included in *Birds, Beasts and Flowers*.

"Poems" (—"Bare Almond Tree;" "Tropic;" "Humming-Bird;" "Peace"). *Nation*, October 10, 1923. All included in *Birds, Beasts and Flowers*.

"Peace." *Literary Digest*, October 20, 1923. Included in *Birds, Beasts and Flowers*.

"Autumn in New Mexico." *Palms*, Autumn, 1923. Included in *Birds, Beasts and Flowers* under the title "Autumn in Taos."

"Four Poems" (—"Bombardment;" "After the Opera;" "The Little Town at Evening;" "Last Hours"). *Palms*, Christmas, 1924. All of these poems were reprinted from *Bay*.

CONTRIBUTIONS TO PERIODICALS

II. PROSE

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"Goose Fair." *English Review*, February, 1910. Included in *The Prussian Officer*.

"Odour of Chrysanthemums." *English Review*, June, 1911. Included in *The Prussian Officer*.

"A Fragment of Stained Glass." *English Review*, September, 1911. Included in *The Prussian Officer*.

"Second Best." *English Review*, February, 1912. Included in *The Prussian Officer*.

"The Miner at Home." *Nation* (London), March 16, 1912. A short prose study.

"Christs in the Tyrol." *Saturday Westminster Gazette*, March 22, 1912. Included in *Twilight in Italy*.

"German Impressions"—I. "French Sons of Germany." *Saturday Westminster Gazette*, August 3, 1912.

"German Impressions"—II. "Hail in the Rhineland." *Saturday Westminster Gazette*, August 10, 1912.

"The Georgian Renaissance." *Rhythm*, March, 1913. Review of *Georgian Poetry* (1911-1912).

"The Soiled Rose." *Forum*, March, 1913. Included in

The Prussian Officer, under the title "The Shades of Spring."

"The Soiled Rose." *Blue Review*, May, 1913.

"German Books"—"Thomas Mann." *Blue Review*, July, 1913. A short critical essay.

"Derelict." *Forum*, September, 1913. From *Sons and Lovers* (Chapter XV).

"Italian Studies." *English Review*, September, 1913. Included in *Twilight in Italy*.

"Strike Pay"—I. "Her Turn." *Saturday Westminster Gazette*, September 6, 1913.

"Strike Pay"—II. "Ephraim's Half-Sovereign." *Saturday Westminster Gazette*, September 13, 1913.

"Vin Ordinaire." *English Review*, June, 1914. Included in *The Prussian Officer*, under the title "The Thorn in the Flesh."

"Honour and Arms." *English Review*, August, 1914. Title changed to "The Prussian Officer;" included in the volume thus named.

"Honour and Arms." *Metropolitan*, November, 1914.

"England, My England." *English Review*, October, 1915. Included in volume thus named.

"The Crown." In three parts. *The Signature*, October 4, 18, and November 4, 1915. This exceedingly scarce item has never been reprinted. The little magazine in

which it appeared suspended after the third number. In addition to this longish essay by Mr. Lawrence, *The Signature* contains two stories, "Autumns" and "The Little Governess," in two parts, by Matilda Berry (Katherine Mansfield); and "There Was a Little Man," in three parts, by Mr. John Middleton Murry. The magazine contains contributions by these three writers only.

"The Thimble." *The Seven Arts*, March, 1917.

"Samson and Delilah." *English Review*, March, 1917. Included in *England, My England*.

"England, My England." *Metropolitan*, April, 1917.

"The Reality of Peace." In four parts. *English Review*, May, June, July, and August, 1917.

"The Mortal Coil." *The Seven Arts*, July, 1917.

"Love." *English Review*, January, 1918.

"Life." *English Review*, February, 1918.

"Introduction to Studies in Classic American Literature"—(i) "The Spirit of Place." *English Review*, November, 1918. Included in *Studies in Classic American Literature*. Before their appearance in this book practically all of the "Studies" here listed were severely revised, and other essays were added.

"Studies in Classic American Literature"—(ii) "Benjamin Franklin." *English Review*, December, 1918. Included in *Studies in Classic American Literature*.

"Studies in Classic American Literature"—(iii) "Henry

St. John de Crèveœur." *English Review*, January, 1919. Included in *Studies in Classic American Literature*.

"Studies in Classic American Literature"—(iv) "Fenimore Cooper's Anglo-American Novels." *English Review*, February, 1919. Included in *Studies in Classic American Literature*.

"Studies in Classic American Literature"—(v) "Fenimore Cooper's Leatherstocking Novels." *English Review*, March 1919. Included in *Studies in Classic American Literature*.

"Studies in Classic American Literature"—(vi) "Edgar Allan Poe." *English Review*, April, 1919. Included in *Studies in Classic American Literature*.

"Tickets, Please." *Strand*, April, 1919. Included in *England, My England*.

"Studies in Classic American Literature"—(vii) "Nathaniel Hawthorne." *English Review*, May, 1919. Included in *Studies in Classic American Literature*.

"Studies in Classic American Literature"—(viii) "The Two Principles." *English Review*, June, 1919.

"The Eleventh Commandment." *Metropolitan*, August, 1919. Title changed to "Tickets, Please;" included in *England, My England*.

"The Poetry of the Present." *The Playboy*, Numbers 4-5 (undated). Included, as the preface, in the American edition of *New Poems*.

"The Blind Man." *English Review*, July, 1920. Included in *England, My England*.

"The Blind Man." *Living Age*, August 7, 1920. Reprinted from the *English Review*.

"Adolf." *Dial*, September, 1920. Included in *The New Keepsake for the Year 1921*.

"America, Listen to Your Own." *New Republic*, December 15, 1920.

"Rex." *Dial*, February, 1921. Included in *Stories from the Dial*, where it first appeared between boards.

"Whitman." *Nation* (London), July 23, 1921. Included in *Studies in Classic American Literature*.

"Wintry Peacock." *Metropolitan*, August, 1921. Included in *England, My England*, also in *The New Decameron*, Volume III, where it first appeared between boards.

"Sea and Sardinia: As Far As Palermo." *Dail*, October, 1921. Included in *Sea and Sardinia*.

"Sea and Sardinia: Cagliari." *Dial*, November, 1921. Included in *Sea and Sardinia*.

"Fannie and Annie." *Hutchison's*, November 21, 1921. Included in *England, My England*.

"The Gentleman from San Francisco." By I. Bunin. Translated by Samuel Solomonovich and D. H. Lawrence. *Dial*, January, 1922. Included in *The Gentleman from San Francisco and Other Stories*.

"Episode." *Dial*, February, 1922. From *Aaron's Rod* (Chapter xiv).

"A Sick Collier." *Pearson's* (American), February, 1922. Reprinted from *The Prussian Officer*.

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STUDIES AND REVIEWS OF
D. H. LAWRENCE

I. IN BOOKS

STUDIES AND REVIEWS OF D. H. LAWRENCE

I. IN BOOKS

Björkman, Edwin. Introduction to *The Widowing of Mrs. Holroyd*. New York, 1914. (Mitchell Kennerley.)

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This was the first extended study of the writings of Mr. Lawrence. It contains, after an introductory statement, the following chapters: Poems; Prose; Wandering; Philosophy and Criticism. The book was also issued in wrappers — simultaneously with the above.

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D. H. LAWRENCE

II. IN PERIODICALS

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The Writings of
D. H. Lawrence 1925-1930



BY THE SAME AUTHOR:

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D. H. LAWRENCE

A Bibliography of the Writings of
NORMAN DOUGLAS

A Bibliography of the Writings of
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The Crown
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D.H. Lawrence.

The Nuptials of Death and the Attendant Vulture
~~The Nuptials of Death and the Attendant Vulture.~~
~~The Attendant Vulture~~

To those who are utterly in prison, whose spirits are prisoners within the walls of unliving fact, there are only two forms of vital experience: the experience of renunciation, and of sensationalism.

If my body is in prison, I can say: "The soul liveth." But if my soul is in prison to the universal, unliving fact, then I can say: "The body liveth." The tides of the Beginning and the End sweep through the walls of an actual, bodily prison, freely, like keen vapour, so that I may find fulfilment and absoluteness within a cell. I may even find it there more easily than outside. Or it may be very much more difficult.

But if my soul be imprisoned within a stark, universal fact, a falsehood which stands firm and established, too strong for my one small will to batter down or to break through: the great unliving fact of the material absolutely constant within the flux, the atom, the



[See note, page 19.]

The Writings of D. H. Lawrence

1925-1930

A Bibliographical Supplement

By

Edward D. McDonald



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1931

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INTRODUCTION

THIS BOOK is what it purports to be; namely, a supplement to *A Bibliography of the Writings of D. H. Lawrence*, which was published in June, 1925. No attempt has here been made to recover the ground of that volume. Such errors and obscurities as my previous study may be said to contain are dealt with in a section of the present book, where certain matters which relate to the earlier Lawrence publications, and which were unknown to me in 1925, are discussed. But that is all. Naturally I regret more than anyone else possibly can my inability to present in one volume a definitive bibliography of D. H. Lawrence, but at least three considerations made such an undertaking impracticable.

To begin with, my first study of Lawrence's writings, after more than five years, wears reasonably well. I make no apology for saying this; for if it does not wear well, then collectors who interest themselves in Lawrence are the gentlest souls on the earth. Nothing could be more unlikely. Making due allowance for exceptions, it may be said that Lawrence did not attract to himself gentle souls. In any case, neither in the early notices and reviews of my first book, nor in numerous letters concerning it, have I been shown to be wrong in many important respects. Certain questions which I was unable to settle in 1925 — for example, that of the first issue of *The Prussian Officer* — I am still unable to settle. In a word, the positive

gain which would have come with a complete retracing of my first steps would have been small. Whoever thinks otherwise has only to go that road. I wish him well.

In the second place, the book which gives in detail the story of Lawrence's publications of all sorts between 1909 and 1924 is at this writing still in print. And if it were to go out of print tomorrow, it would never become very scarce. The edition was large, the largest ever done in the Centaur series. For a long time anybody who wants the first bibliographical study of Lawrence will be able to procure a copy at a price far from ruinous.

The third consideration which seemed to make the inclusion of my earlier material here not only impracticable but impossible was that of cost. This, after all, was the real rub. Contemplating the jobs that are pulled off these days in what has become a very noisome racket, one wonders why the expense of any bibliographical venture deserves deliberation. When glorified check-lists, especially if accompanied by highly theoretical speculation on values, are offered — and, I suppose, sold — at fancy prices, why bother about the cost of a legitimate bibliographical work? Why, indeed?

So far as the present volume is concerned, one thing seemed clear from the beginning. This was that the persons who purchased the first Lawrence bibliography would in many cases buy the second also. If my original material were to be reprinted in this volume, then obviously many persons would be compelled to buy what they already possessed in order to get what they lacked. And they would thus be asked to bear much more than their propor-

tionate share of the heavy cost of a one-volume Lawrence bibliography. With this consideration chiefly in mind the proprietors of the Centaur Book Shop decided merely to supplement their early book. To me this decision, everything considered, seemed wise.

Keeping always in mind the supplemental character of the present study, I have followed closely the plan of its predecessor. The opening section of this volume contains collations of twenty-nine separate Lawrence publications in book or pamphlet form. The numbering of these items is continued from my previous study and runs from twenty-eight to fifty-six. Between 1911 and 1924 the Lawrence publications, exclusive of translations, were twenty-seven. That the present volume, covering a period of about six years, contains twenty-nine collations will surprise no one who has any real sense of Lawrence's amazing industry in the final quarter of his literary career. During the last years of his life Lawrence was apparently endlessly engaged not only with original composition but with translation, revision, editing, and painting as well.

About the collations themselves what need be said here? Simply this: every effort was made to assure their clarity and accuracy. In most instances as many as five copies of each item were examined. However, in this business one must make an end somewhere. When freak copies of books exist — and they generally do — there is usually an element of luck in their discovery. Sometimes such copies are significant. As often they are merely interesting as variants, not at all worth the fanfare set up about them in the racketeering sections of the book trade.

In many instances the collations are followed by explanatory and other sorts of notes. These vary greatly in importance and interest. In them the reader is likely to find a variety of comment. One thing he assuredly will not find, namely, conjecture about values in dollars, pounds sterling or rubles of a single Lawrence first edition. If collectors want that sort of pap, they very decidedly must seek it elsewhere. I myself am not a collector in the technical sense. It is difficult for me to understand just why books should be treated as though they differed in nowise from highly speculative stocks. My guess is that before long enterprising dealers will install in their shops blackboards on which price fluctuations in the book market will be posted hourly. When this time comes visits to shops which deal in rare books will be more painful than such visits now often are.

The second section of this book is devoted to translations by D. H. Lawrence. These volumes seem to offer no particular bibliographical problems. Nevertheless no Lawrence collection is complete without these remarkable works of translation. Each is a brilliant performance. To the truth of this statement authorities on Italian literature and the Italian language bear witness.

The third section of this study gives what I trust is a reasonably complete list of books, chiefly by other hands, to which D. H. Lawrence made some sort of contribution. I say "reasonably complete" advisedly, for lately selections from Lawrence's writings have tended to go more and more into general anthologies of poetry and prose. Books of this sort pour from printing-presses in an unending

stream. I hope no item of great importance has been overlooked. In listing these books with Lawrence contributions I have not always been consistent. Some are collated in full; others are not. My intention at the outset was to describe all fully, but this plan was abandoned because it seemed to require a disproportionate amount of space. The notes which accompany the entries in this section will enable the reader to distinguish first publications in book-form from contributions which are merely reprinted from Lawrence's books. I have put in this place, for want of a better, the Lawrence number of *The Augustan Books of English Poetry*. Except for the preface this is altogether made up of Lawrence material, but all of this is reprinted.

The fourth section of this volume, taken together with the corresponding part of my former book, contains a substantially complete list of Lawrence's contributions to periodicals of all kinds over more than twenty years. A few articles which escaped my original search are now listed here for the first time. I confidently assert that very, very few of Lawrence's periodical publications are now unrecorded. For help in running down certain newspaper articles I am under debt to three or four English editors to whom acknowledgment is made below. In other connections I have said — and I repeat — that the most permanently valuable portion of a work like the present is not to be found in its revelation of bibliographical "points" but in its presentation in hard facts of a complete literary career. As compared with the many values of such a presentation most "points" are sorry trivialities.

I have again included references to reviews and special

articles of one sort and another on Lawrence in books and periodicals. Late or soon I have read many of the articles referred to. Some of them I have evaluated, but only when it pleased me to do so. This particular portion of my study makes no claims to completeness. It is, however, inclusive rather than exclusive.

As a conclusion to this study I have, as indicated above, written a number of notes which discuss anew some of the bibliographical features of the earlier Lawrence publications. These notes are intended to correct certain errors or to clarify certain obscurities in my former book. Neither the errors nor the obscurities crept into that book; they got there because of the insufficiency of my information or because of the inadequacy of my powers of expression. This admission of fallibility is, I trust, broad enough. But now I have an opportunity to do some second-guessing, to adopt a phrase from the language of sport. I shall accordingly give the users of my earlier book the benefits of what one sort of bibliographer would doubtless call an enlarged comprehension.

Perhaps it will not be inappropriate to say here a direct word to those who were in somewise guided by my first book on Lawrence. To all such persons I say this: if you have any or all of Lawrence's books which answer my descriptions of 1925, then you have first editions of those books. This is quite true, *Sons and Lovers* without date on title-page, and such variants, notwithstanding. The same goes for *The White Peacock* and *The Prussian Officer*. My reasons for these assertions are explained fully in my notes and need not be elaborated in this place.

I conclude these prefatory remarks with grateful acknowledgments for help of various kinds to the following persons: Mr. Thomas Warburton, Manchester, England; Messrs. Paul Scorer and Percy A. Muir, London; Mr. C. G. Holme, editor of *The Studio*; Mr. C. B. Purdom, editor of *Everyman*; Messrs. H. B. Collamore, Louis Discher, I. R. Brussel, Harold J. Snyder, and H. T. Mason. To Miss Elizabeth Harvey, who once again prepared my type-script, go my chief thanks.

E. D. McD.

Philadelphia

March 15, 1931

NOTE: *The frontispiece is made up of a fac-simile, sharply reduced, of a page of the manuscript of "The Crown," and of an exact reproduction of an early pencil drawing of the phoenix by D. H. Lawrence.*

COLLATIONS

COLLATIONS

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ST. MAWR

Published May 1925

ST. MAWR / Together with *The Princess* / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION: — pp. 240, consisting of half-title and signature letter *A* (with list of the *Works of D. H. Lawrence* — in all, twenty-six titles, surrounded by single-rule box on verso), pp. (1, 2); title-page, as above (with *London: Martin Secker (Ltd.), 1925* at foot of verso), pp. (3, 4); table of *Contents* (verso blank), pp. (5, 6); text of *St. Mawr*, pp. 7-186; divisional fly-leaf with *The Princess* on recto (verso blank), pp. (187, 188); text of *The Princess*, pp. 189-238. Printers' imprint, beneath rule, *Printed in Great Britain by / The Dunedin Press, Limited, Edinburgh.* (verso blank), pp. (239, 240).

Crown 8vo, $7\frac{1}{2} \times 4\frac{3}{4}$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *St. Mawr* / (dot) / *D. H. / Lawrence / Secker* / (one thick, one thin line at bottom) Back cover same as front. Top and fore edges trimmed; bottom edges untrimmed. End-papers white. Uniform with *Kangaroo*, *The Lost Girl*, etc.

NOTE: The first edition of *St. Mawr* occurs in at least two forms. The first, which is described above, has the dark brown cloth in which Martin Secker usually dressed the Lawrence novels. In addition, the sheets of the first state are exactly one inch thick. The second state of *St. Mawr* is bound in a much lighter and more yellowish brown cloth, and the sheets this time are barely three-quarters of an inch thick. Both of these forms are marked by a slight typographical error. The table of contents in each case gives page nine as that on which the text of the novel begins. In reality the correct page would be seven. Still another form has been reported to me. This has the light binding and the thin sheets, but the error is corrected. I have not seen this form. If it exists, it may safely be ignored.

The first American edition of *St. Mawr* was published in 1925, from new plates, by Alfred A. Knopf, this being the first book by D. H. Lawrence to appear with the Knopf imprint. The American edition differs from the English in one important respect: it does not contain "The Princess," a long short story which originally ran serially in the now defunct *Calendar of Modern Letters*, and which story has appeared in book-form only in the first and subsequent Secker editions of *St. Mawr*.

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MOVEMENTS IN EUROPEAN HISTORY

(Large Paper Edition)

Published May 1925

MOVEMENTS IN / EUROPEAN HISTORY / By / D. H. Lawrence / (*Publishers' device*) / Oxford University Press / Humphrey Milford / 1925

COLLATION:— pp. xiv+354 (followed by sixteen unnumbered pages of maps), consisting of blank page (with frontispiece, *A Roman Amphitheatre*, etc., on verso), pp. (i, ii); title-page, as above (with *Bibliographical Note* / *This is the first illustrated edition of a / work which was first published in 1921 as / Movements in European History, by Lawrence / H Davison. It is issued both in a crown 8vo / and in a large-paper edition. / Printed in England* on verso), pp. (iii, iv); table of *Contents*, p. (v); *List of Illustrations*, pp. vi-ix; *Introduction*, pp. (x)-xiii; illustration, *An Italian Hill Town*, p. (xiv); text, pp. (1)-344; *Index*, pp. (345)-354. At end of volume are sixteen unnumbered pages, fifteen of which are occupied by outline maps; the last page has printers' mark as follows: *Printed in England / at the Oxford University Press*

Large crown 8vo, 8x5½; issued in dark blue cloth; front cover has single-rule border in gilt and device of anchor with intertwining branches at center bearing inscription in gilt, *Anchora spei*; backbone ornamented and lettered across in gilt as follows: (a rule) / *Movements / in / European / History / Lawrence /* (a device) / *Oxford /* (a rule) Back cover has single-rule border in blind. All edges trimmed. End-papers white.

NOTE: This item is printed on heavy glazed stock; hence the numerous full-page illustrations, including the frontispiece, are not tipped-in but are integral parts of the signatures. In a word, the illustrative material is used exactly as if it were a portion of the text.

The first state of this edition of *Movements in European History* is to be recognized by an altogether delightful error. On page 271 there is an illustration with the following caption: "North America. Washington Street, Boston, showing the Old South Church (still standing) at the corner of Washington and Milk Streets. This was the church in which Patrick Henry made his 'Give me Liberty or give me Death speech'." This is hardly in accord with the facts. To which observation I may add that D. H. Lawrence had nothing to do with the illustrations for this volume. They were selected by the editorial staff of the Oxford Press under whose impressive aegis the book was issued. In point of fact, instead of being embarrassed by the mistake, Lawrence was greatly amused at the fallibility of his distinguished publishers. Needless to say, the error was soon discovered and the plate suppressed.

The regular trade edition of *Movements in European History*, so far as text and illustrative matter go, answers exactly the description given above. Both editions were, of course, done from the same plates and they were issued simultaneously. The smaller form of this work is distinctly a text-book, bound in lifeless grey cloth, stamped in black — altogether drab and ugly in outward appearance. But let no one be deceived by these dowdy external-

ities. The authentic Lawrence dash is in this little book. In a letter to Katherine Mansfield, dated December 20, 1918, Lawrence wrote: "I am supposed to be doing that little *European History*, and earning my living, but I hate it like poison, and have struck." And again in another letter: "Somehow I hate doing that *European History* for the Oxford Press." All of which is rather startling: there is so much joy in the book finally. In any case, by dint of hard and conscientious reading Lawrence gathered and assimilated the materials of this historical study, which opens with the founding of Rome and closes with the unification of Germany. And, in the end, he fashioned out of his materials one of the liveliest text-books ever written. I myself have known certain American college students who read the book in one sitting. Need one say more?

No American edition of *Movements in European History* has ever been published. Plans for such an edition by Thomas Seltzer, which were noted in my previous bibliographical study of Lawrence, never materialized.

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REFLECTIONS ON THE DEATH OF A PORCUPINE AND OTHER ESSAYS

Published December 1925

REFLECTIONS ON THE / DEATH OF A PORCUPINE / and other Essays / By / D. H. Lawrence / (*Publishers' device*) / The Centaur Press / Philadelphia / 1925

COLLATION: — pp. x+246, consisting of half-title, with

ink drawing of porcupine (verso blank), pp. (i, ii) ; title-page, as above (with *Copyright, 1925 / The Centaur Press* on verso), pp. (iii, iv) ; table of *Contents* (verso blank), pp. (v, vi) ; fly-leaf, with *The Crown* on recto (verso blank), pp. (vii, viii) ; *Note to the Crown*, pp. (ix, x) ; text, pp. 1-240 ; certificate of issue, *The Second Book of the / Centaur Press / The edition is limited / to nine hundred and / twenty-five copies for / sale of which this / is number /* (each copy numbered in ink), p. (241) ; pp. (242-246) blank.

CONTENTS: The Crown ; The Novel ; Him with his Tail in his Mouth ; Blessed Are the Powerful ; . . . Love Was Once a Little Boy ; Reflections on the Death of a Porcupine ; Aristocracy.

Small demy 8vo, 7x5 ; issued in mottled boards with natural canvas back ; front and back covers blank ; backbone lettered across in black as follows: *Reflections / on / the Death / of a / Porcupine /* (an ornament) */ Lawrence / The Centaur / Press* Top edges blue and trimmed ; fore and bottom edges untrimmed. End papers white.

NOTE: The story of *Reflections on the Death of a Porcupine* as a bibliographical specimen is quickly told. There really is no story at all. The book exists in one edition, and only one. It has never been published in England, where it must be quite unknown except to the more serious and devoted sort of Lawrence reader. Nor, if the truth be told, will this volume be seen on many American shelves, either public or private. Even in this year of grace, 1931, the book is still to be had from its publishers, who, partly out of sentiment, have never been willing to

see it hawked about as a remainder. In a word, *Reflections on the Death of a Porcupine* was still-born. At the time of its publication Laurence Stallings noticed it kindly enough in the *New York World*. There was rather a splash in the *Times Book Review*. A few other reviewers had this or that to say. But the book did not sell. And yet, no more authentic Lawrence work exists anywhere. Lawrence himself had a deep and natural affection for the book. It bound two completely different periods of his life together: one unhappy, the other happy. The leading essay, "The Crown," took him back to the tragic first year of the War and to the suppression of *The Rainbow*. The title essay and other short pieces came out of the happy days on his New Mexico ranch. Little wonder then that Lawrence looked forward impatiently to the appearance of this book; or that on beholding it he exclaimed: "At last the Porcupine is here; he is as bright as a geranium in a pot."

In his introduction to "The Crown" in *Reflections* Lawrence tells the story of this remarkable essay, the story of its composition and of its partial publication in a little magazine called *The Signature* to which Lawrence, Katherine Mansfield, and Middleton Murry alone contributed. *The Signature* died after the third number and files of it are now seldom seen — in all, a genuinely exciting Lawrence item. Further details of this periodical will be found in my former study of Lawrence on page 121. Suffice it to say here that after ten years Lawrence stood staunchly by that portion of "The Crown" which was published in *The Signature* in 1915. On this point he writes: "I alter

'The Crown' only a very little. It says what I still believe. But it's no use for a five minutes' lunch." Perhaps this is why critics could make so little out of it.

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THE PLUMED SERPENT

Published January 1926

THE / PLUMED SERPENT / (QUETZALCOATL) / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION:— pp. 480, consisting of half-title (with list of twenty-seven *Works by D. H. Lawrence* on verso), pp. (1,2); title-page, as above (with *London: Martin Secker (Ltd.), 1926.* on verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); text, pp. 7-476; pp. (477-480) are occupied by advertisements of eight other books *By / D. H. Lawrence*; printers' mark, beneath rule, at foot of p. 476 as follows: *Printed in Great Britain by / The Dunedin Press Limited, Edinburgh.*

Crown 8vo, 7 $\frac{3}{8}$ x5; issued in brown cloth; front cover, unlettered, has in blind parallel rule border, inside rule thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick rule at top) / *The Plumed / Serpent* / (dot) / *D. H. / Lawrence / Secker* / (one thick, one thin rule at bottom) Back cover same as front. All edges trimmed. End-papers white. Uniform with *St. Mawr*.

NOTE: The first American edition of *The Plumed Ser-*

pent was published, from new plates, by Alfred A. Knopf, New York, 1926.

In 1926 Lawrence regarded *The Plumed Serpent* as his greatest novel. Certain it is that in this book, with its magnificent imaginative sweep, Lawrence reveals more truly and more richly than elsewhere those bardic qualities which set him apart from all other novelists of his generation.

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DAVID

Published March 1926

DAVID / A Play / By / D. H. Lawrence / London /
Martin Secker / Number Five John Street / Adelphi

(The above lettering is surrounded by a parallel rule box, the outside rule being heavier than the inside.)

COLLATION: — pp. 128, consisting of half-title (with certificate of issue: *Note / This edition is limited to / Five Hundred copies* on verso), pp. (1, 2); title-page, as above (with *Printed in Great Britain / by The Riverside Press Limited / Edinburgh / London: Martin Secker (Ltd.) 1926* on verso), pp. (3, 4); list of *Characters* (verso blank), pp. 5, (6); text, pp. 7-128.

Demy 8vo, $8\frac{3}{4} \times 5\frac{3}{4}$; issued in tan cloth; front and back covers blank; backbone lettered across in gilt as follows: *David / (an ornament) / D. H. / Lawrence / Secker* Top edges trimmed and green; fore and bottom edges untrimmed. End papers white.

NOTE: The first American edition of *David* was published, from new plates, by Alfred A. Knopf, New York, 1926.

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SUN

Published September 1926

SUN. / By / D. H. Lawrence. / E. Archer, / 68, Red Lion Street, London, W. C. 1. / September, 1926.

COLLATION: — pp. ii+22, consisting of blank page, p. (1); certificate of issue, as follows: *One hundred copies / privately printed. / No.....* (each copy numbered in ink), p. (ii); title-page, as above (verso blank), pp. (1, 2); text, pp. 3-(20); pp. (21, 22) blank. Printers' imprint beneath rule at foot of p. (20) as follows: *Smiths' Printing Company (London and St. Albans), Ltd., 22-24, Fetter Lane, London, E. C. 4.*

Crown 4to, 10x7½; issued in mottled lavender and yellow wrappers, which are folded in slightly more than two and one-half inches at the fore edges and glued to the first and the last leaf of the item; front cover is lettered and ornamented in black as follows: *Sun. / By / D. H. Lawrence.* / (an ornament) Back cover blank. Top edges untrimmed; fore and bottom edges trimmed.

NOTE: This is the first form of *Sun*. It must not be confused with the later and expanded version of the same story which was issued by Harry and Caresse Crosby at their Black Sun Press in Paris, October, 1928, which in turn is not to be mistaken for the pirated form. This quite unauthorized issue, a product of the New York book

underworld, follows the expanded or Black Sun Press version, and a copy of it is fully described under Item 40 in order that prospective victims of the fraud may be put on their guard. For those who have already parted with their ten dollars for these fraudulent copies nothing can now be done. Every such person has in his possession a book the rights to which were stolen and from which D. H. Lawrence never received a single sou. Needless to say copies of the first form of *Sun* are very scarce since the edition was strictly limited to one hundred copies. The earlier form of this story was included in *The Woman Who Rode Away*.

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GLAD GHOSTS

Published November 1926

GLAD GHOSTS / By / D. H. Lawrence / 1926 / Ernest
Benn Limited / Bouverie House London

COLLATION:— pp. iv+80, consisting of two blank leaves, pp. (i-iv); blank page (with list of *The Yellow Books* and statement of issues — in all, eleven lines — on verso), pp. (1, 2); title-page, as above (with *Printed in Great Britain / This, the first Edition / of Glad Ghosts, is / Limited to 500 copies / Richard Clay & Sons, Ltd., Printers, Bungay, Suffolk* on verso), pp. (3, 4); text, pp. 5-(78); pp. (79, 80) blank.

Foolscap 8vo, 7x4 $\frac{1}{4}$; issued in yellow wrappers, which are folded in two and one-quarter inches at the fore edges; front cover is lettered in black as follows: *Glad Ghosts /*

By / D. H. Lawrence / Ernest Benn Limited / Bouverie House London This lettering is surrounded by a parallel rule box. Inside and back covers and back strip are blank. All edges trimmed.

NOTE: *Glad Ghosts* was the second of the Ernest Benn Yellow Books. The first editions of these books are to be distinguished from the ordinary edition by the certificate of issue. The original plan presupposed that the first edition of the Yellow Books would in certain instances be signed as well as limited, as was the case with the first volume in the series, William Gerhardt's *A Bad End*. This has led to some misapprehension regarding *Glad Ghosts*. No copies of this book were signed by Lawrence before its publication. This story was never issued separately in America.

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MORNINGS IN MEXICO

Published July 1927

MORNINGS IN / MEXICO / By / D. H. Lawrence / London: / Martin Secker / 1927

COLLATION: — pp. 180, consisting of half-title (with acknowledgment and imprint of publisher — in all eight lines — on verso), pp. (1, 2); title-page, as above (with dedication, *To / Mabel Lujan* on verso), pp. (3, 4); table of *Contents* (verso blank), pp. (5, 6); fly-leaf, with *Corasmin and the Parrots* on recto (verso blank), pp. (7, 8); text, pp. 9-(178); pp. (179, 180) blank. Printers' mark at foot of p. 178 as follows:

*Printed in Great Britain at / The Mayflower Press,
Plymouth. William Brendon & Son, Ltd.*

CONTENTS: Corasmin and the Parrots; Walk to Huayapa; The Mozo; Market Day; Indians and Entertainment; Dance of the Sprouting Corn; The Hopi Snake Dance; A Little Moonshine with Lemon.

Small demy 8vo, $7\frac{7}{8} \times 5\frac{5}{8}$; issued in tan cloth; front and back covers blank; backbone lettered across in gilt as follows: *Mornings / in / Mexico / (an ornament) / D. H. / Lawrence / Secker* Top edges trimmed and green; fore and bottom edges untrimmed. End-papers white.

NOTE: The exacting collector will want this book in the original dust wrapper since on it is reproduced in red a drawing by D. H. Lawrence. This drawing originally appeared in *The Theatre Arts Monthly*, July, 1924.

The first American edition of *Mornings in Mexico* was published, from new plates, by Alfred A. Knopf, New York, 1927.

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RAWDON'S ROOF

Published March 1928

This is number seven of / the Woburn Books, being / RAWDON'S ROOF, a Story / by D. H. Lawrence: / published at London in / 1928 by Elkin Mathews & / Marrot / (*publishers' device*)

(The above lettering, which serves as title-page for the item, is surrounded by an ornamental rule box, as is also the device.)

COLLATION: — pp. 32, consisting of title-page, as above, p. (1); certificate of issue, as follows: *Five hundred and thirty / numbered copies of this story / have been set by hand in Im- / print Shadow, and printed by / Robert MacLehose & Co. Ltd., / at the University Press, Glas- / gow, of which Nos. 1-500 only / are for sale and Nos. 501-530 / for presentation. / This is copy No..... (each copy numbered in ink) / (signed in ink by the author:)* D. H. Lawrence, p. (2); text, pp. 3-32.

Large crown 8vo, $7\frac{3}{4} \times 5\frac{3}{4}$; issued in decorated boards; front cover lettered diagonally in blue as follows: *Rawdon's / Roof / by / D. H. Lawrence* Back-strip blank; back cover lettered: *The Woburn Books / J. G. P. '28* All edges untrimmed. End-papers grey and of same general design as boards.

NOTE: The Woburn Books are well-known to collectors of modern writers. Consequently little need be said about the Lawrence contribution to the series. One now frequently hears expressions of surprise that copies of *Rawdon's Roof* should so quickly have become very scarce. The book is scarce, but no one should be surprised at that. From the first the Woburn Books were a genuine bargain. A beautifully done book, limited and signed, at 6s. is very decidedly a buy in these days. Therefore many copies of *Rawdon's Roof* were bought not by Lawrence collectors as such, but by persons who were bent upon having complete "runs" of the Woburn series. They knew what they were doing, oh, quite. This story was never published separately in America.

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THE WOMAN WHO RODE AWAY

Published May 24, 1928

THE WOMAN / WHO RODE AWAY / and Other Stories /
By D. H. Lawrence / London / Martin Secker / Num-
ber Five John Street Adelphi

COLLATION: — pp. 296, consisting of signature letter *A* (verso blank), pp. (1, 2); half-title (verso blank), pp. (3, 4); title-page, as above (with *London: Martin Secker (Ltd.), 1928* on verso), pp. (5, 6); table of *Contents* (verso blank), pp. 7, (8); fly-title, *Two Blue Birds* (verso blank), pp. (9, 10); text, pp. 11-292; printers' imprint, *Printed in Great Britain by the Dundee Press Ltd., Edinburgh* (with list of *Other Works by / D. H. Lawrence* — enclosed by parallel-rule box — on verso), pp. (293, 294). Pp. (295, 296) are occupied by similar lists of selected works by Compton Mackenzie and Norman Douglas.

CONTENTS: *Two Blue Birds*; *Sun*; *The Woman Who Rode Away*; *Smile*; *The Border Line*; *Jimmy and the Desperate Woman*; *The Last Laugh*; *In Love*; *Glad Ghosts*; *None of That*.

Crown 8vo, $7\frac{1}{2} \times 4\frac{3}{4}$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *The Woman / Who Rode / Away* / (dot) / *D. H. / Lawrence / Secker* / (one thick, one thin line at bottom) Back cover same as front. Top and fore eldges trimmed; bottom edges untrimmed. End-papers white. Uniform with *The Plumed Serpent*.

NOTE: All those who have this edition of *The Woman Who Rode Away* and not the corresponding American edition, will be interested in what I have to say under my collation of the latter book.

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THE WOMAN WHO RODE AWAY

(American Edition)

Published May 25, 1928

D. H. Lawrence / (*a rule* — in orange) / THE WOMAN / WHO RODE AWAY / and / Other Stories / (*Publisher's device* — in orange) / MCMXXVIII / New York: Alfred (*dot*) A (*dot*) Knopf

(The above is surrounded by a parallel rule border in orange.)

COLLATION: — pp. viii+312, consisting of blank leaf, pp. (i, ii); half-title (with list of *The Works of D. H. Lawrence* on verso), pp. (iii, iv); title-page, as above (with *Copyright 1927, 1928 by Alfred A. Knopf, Inc. / Manufactured in the United States of America* on verso), pp. (v, vi); table of *Contents* (verso blank), pp. (vii, viii); divisional fly-title (verso blank), pp. (1, 2); text, pp. (3)-307; p. (308) is occupied by *A Note on the Type / in Which This Book Is Set* Pp. (209-212) blank.

CONTENTS: This edition contains the ten stories of the preceding item and "The Man Who Loved Islands."

Crown 8vo, 7½x5; issued in orange cloth; front cover lettered in black, *The Woman / Who / Rode Away /*

(parallel rule) Backbone is heavily ornamented with numerous rules and stampings in black and dark green, the lettering being in black as follows: *The Woman / Who / Rode Away /* (parallel rule) */ D. H. / Lawrence / Alfred (dot) A (dot) Knopf* Back cover, which is otherwise blank, has publisher's device in blind and dark green at lower right corner. Top edges yellow; fore edges untrimmed; bottom edges trimmed. End papers white.

NOTE: I have collated a copy of the first American edition of *The Woman Who Rode Away* because it contains "The Man Who Loved Islands," while the English edition does not. Evidently there were at one time and another plans to bring this story out separately in England. An announcement concerning such a plan by Heinemann will be found in the *Times Literary Supplement*, September 19, 1929. In any case, "The Man Who Loved Islands" as a separate publication does not exist, this in spite of occasional requests for it in *Clique* and such-like places.

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LADY CHATTERLEY'S LOVER

Published July 1928

LADY CHATTERLEY'S LOVER / By / D. H. Lawrence /
Privately Printed / 1928

COLLATION: — pp. iv+368, consisting of blank page (with certificate of issue and signature on verso as follows: *This edition is limited / to one thousand copies. / No.* (each copy numbered in ink) / (a rule

beneath number) / *signed* (by the author:) *D. H. Lawrence* — (this signature being on very fine dotted rule), pp. (i, ii) ; title-page, as above (with *Florence* — *Printed by the Tipografia Giuntina, directed by L. Franceschini.* on verso), pp. (iii, iv) ; text, pp. 1-365 ; pp. (365-368) blank.

Medium 8vo, 9x6 $\frac{1}{4}$; issued in mulberry boards ; front cover has at center Lawrence phoenix in black and blind ; backbone has white title-and-name label lettered across in black as follows: *Lady / Chatterley's / Lover / D. H. / Lawrence* — this lettering surrounded by single-rule box ; back cover blank. Top edges uncut ; fore and bottom edges deckle. End-papers white.

NOTE: The above is a description of the genuine first edition of *Lady Chatterley's Lover*. Fortunately it is no part of my business here to discuss in detail any or all of the attempts made by rogues (who everywhere infest the book trade) to imitate this volume. Lawrence himself took care of that job ; and now, the less said about these piratical efforts the better. This is the more true because no half-way sensible person can possibly mistake any one of the spurious forms of *Lady Chatterley's Lover* for the genuine form. As a rule, book pirates are just about as stupid as they are shady. Mainly they defraud those who are willing to be defrauded, those who complaisantly embrace chicanery. The pirates who in various countries schemed to make a little dirty money by stealing Lawrence's book ran true to type. Why bother with such canaille? One may indeed venture to doubt if their ill-gotten gains really amounted to much, even though Lawrence seemed to think the profits from the illicit sales of

his book were large. In the aggregate perhaps the rake-off was not inconsiderable. But that any single Jolly Roger was greatly enriched by this piece of piracy is rather unlikely. The dealers who sold unauthorized forms of *Lady Chatterley's Lover* under their counters may be quite another story. I don't know. That many supposedly responsible dealers did to some extent profit by selling fraudulent copies of this novel is certain. And when Lawrence, hearing of their conduct, said things sounded black for the trade, he spoke no more than the simple truth. In any case, Lawrence's original plan to issue his book in a strictly limited edition miscarried of its purpose not only because of the greed of the scum of the book trade but because of the cupidity of many so-called reputable dealers.

(39)

THE COLLECTED POEMS OF

D. H. LAWRENCE

(Volume One)

Published September 1928

THE COLLECTED POEMS OF / D. H. LAWRENCE / Volume One / Rhyming Poems / London / Martin Secker / 1928

COLLATION:— pp. 232, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *London: Martin Secker (Ltd.) / Number Five John Street Adelphi* on verso), pp. (3, 4); *Note*, pp. 5-7; p. (8) blank; text, pp. 9-230; table of *Contents*, pp. 231, (232).

Post 8vo, 8x5½; issued in brown cloth; front cover lettered in gilt, *The Collected Poems of / D. H. Lawrence /* (small gilt star) Backbone lettered across in gilt as follows: *The / Collected / Poems of / D. H. / Lawrence /* (small gilt star) */ Secker* Back cover blank. Top edges trimmed and dark green; fore and bottom edges untrimmed. End-papers white.

THE COLLECTED POEMS OF
D. H. LAWRENCE

(Volume Two)

THE COLLECTED POEMS OF / D. H. LAWRENCE / Volume Two / Unrhyming Poems / London / Martin Secker / 1928

COLLATION: — pp. 304, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *London Martin Secker (Ltd. [sic] / Number Five John Street Adelphi* on verso), pp. (3, 4); divisional fly-title (with *Argument of "Look! We Have Come Through!"* on verso), pp. (5, 6); text, pp. 7-301; p. (302) blank; table of *Contents*, pp. 303, (304); printers' mark at foot of p. (304) as follows: *Printed in Great Britain / by The Riverside Press Limited / Edinburgh*

Post 8vo, 8x5½; issued in brown cloth; front cover lettered in gilt, *The Collected Poems of / D. H. Lawrence /* (two small gilt stars) Backbone lettered across in gilt as follows: *The / Collected / Poems of / D. H. / Lawrence /* (two small gilt stars) */ Secker* Back cover blank. Top edges trimmed and dark green; fore and bottom edges untrimmed. End-papers white.

NOTE: A special edition of *Collected Poems*, limited to one hundred copies signed by the author, was issued along with the regular edition.

In his preface to *Collected Poems* Lawrence writes: "Some of the earliest poems, like 'The Wild Common' and 'Virgin Youth,' are a good deal rewritten." This really is an under-statement. In point of fact numerous poems were subjected to rigorous revision for the collected edition. The textual changes which resulted from this revision are of the utmost variety and interest.

The first American edition of *Collected Poems* was published by Jonathan Cape and Harrison Smith, New York, 1928.

(40)

SUN

(Authorized unexpurgated Edition)

Published October 1928

SUN / by / D. H. Lawrence / The Black Sun Press /
Editions Narcisse / Rue Cardinale / Paris /
MCMXXVIII

(The first, fifth, and seventh lines of the above are in red.)

COLLATION: — pp. viii+46 (together with frontispiece), consisting of two blank leaves, pp. (i-iv); half-title (verso blank), pp. (v, vi); frontispiece, with protecting tissue; title-page, as above (verso blank), pp. (vii, viii); text, pp. 1-(38); small drawing of the sun (verso blank), pp. (39, 40); certificate of issue as fol-

lows: *This unexpurgated edition of / Sun by D. H. Lawrence with / a drawing by the author / printed in Paris October 1928 / at the Black Sun Press / (Maître-Imprimeur Lescaret) / for Harry and Caresse Crosby / is limited to 15 numbered / copies on Japan Paper and / 150 copies on Holland Van / Gelder Zonen to be sold at the / bookshop of Harry Marks / New York, p. (41) ; pp. (42-46) blank*

Medium 8vo, $9\frac{1}{2} \times 6\frac{1}{4}$; issued in white wrappers, which are folded in from one-half to one and three-quarter inches at all edges; front cover lettered in red and black as follows: *Sun* — in red / *by / D. H. Lawrence / The Black Sun Press / Editions Narcisse* — in red / *Rue Cardinale / Paris* — in red / *MCMXXVIII* Back strip blank; back cover, which is otherwise blank, has at center small drawing of the sun. Top edges trimmed; fore and bottom edges untrimmed. This item is surrounded by protecting tissue and is enclosed in gilt board case tied at fore edges by red ribbon.

NOTE: The expanded form of *Sun* has already been referred to in my note under Item 33. The certificate of issue quoted in full in the collation above gives the significant facts about the edition. It may be well to say that ten copies of the expanded *Sun* were printed in the United States for copyright purposes. These copies, however, were printed much later than the Black Sun edition, were never properly bound or offered for sale, and were intended merely to protect the authorized version against piracy in America. Unhappily so long a time elapsed between the appearance of the Black Sun edition and the securing of the American copyright that a pirated *Sun*

appeared in the United States sometime early in 1929. I have not heard of an unauthorized edition elsewhere.

In order that collectors may know for certain the pirated form of *Sun*, and at this unfortunately late date be warned against it, a full collation is given below. In spite of the high-sounding certificate of issue, the book is in reality a poor show. I have seen several copies. None was numbered. In a word, what we have here is just another piece of piratical stupidity. Obviously the edition was never really limited at all; and certainly the type was not distributed so long as there remained a single chance that additional copies, however few, could be foisted by hook or crook upon the public. The collation follows:

SUN / (*a rule*) / Being the unexpurgated / version of
this story by / D. H. Lawrence / (*a rule*) / (*an orna-*
ment) / (*a rule*) / Privately Printed / MCMXXIX

(Of the above the title and the ornament are in red, and the whole is surrounded by an ornamental rule border in black.)

COLLATION: — pp. 48, consisting of blank leaf, pp. (1, 2); half-title (verso blank), pp. (3, 4); title-page, as above (verso blank), pp. (5, 6); text, pp. 7-44; blank leaf, pp. (45, 46); certificate of issue, as follows: *This unexpurgated edition of Sun / by D. H. Lawrence is the first / published in the United States. Only / 500 have been printed on special / imported hand-made Ingres and the / type distributed. / No.....* This lettering is surrounded by a single rule box and is further ornamented above and below by decorative rules. P. (48) blank.

Large demy 8vo, 8 $\frac{7}{8}$ x5 $\frac{7}{8}$; issued in decorated boards, with

brown linen back-strip; front and back covers blank; back-strip lettered vertically in gilt as follows: *Sut* (an ornament) *D. H. Lawrence* Top edges trimmed; fore and bottom edges untrimmed. End-papers white.

(41)

SEX LOCKED OUT

Published December 1928

SEX LOCKED OUT / By the Author of / "Lady Chatterley's Lover" / Reprinted, December, 1928, from the / Sunday Dispatch, London, November 25, 1928

(The above is on the front cover, which is in reality p. 1, and serves as title-page for the item.)

COLLATION: — pp. 12, consisting of cover title-page, as above (verso blank), pp. (1, 2); text, pp. 3-11; back cover (p. 12) has at foot, *Privately Printed, December, 1928*

Demy 8vo, 8 $\frac{7}{8}$ x5 $\frac{1}{2}$; issued in white wrappers, which serve as integral parts of item as pp. (1, 2) and (11, 12), and which are lettered as described in collation above. The pamphlet has white protecting tissue, which is bound to wrappers and sheets by binder's stitch of white cord. All edges untrimmed.

NOTE: What have we here? Not much really. On November 25, 1928, the *Sunday* (formerly *Weekly*) *Dispatch* published an article by Lawrence entitled "Sex Locked Out." All this is expressly stated in the above item — and, oddly enough, it is all true. Subsequently

this article appeared in *Vanity Fair*, July, 1929, under the title "Sex Appeal." Still later it was included in *Assorted Articles*. Here it became "Sex versus Loveliness."

And now back to the present item. What seems to have happened is this: hard upon the first appearance of "Sex Locked Out" some frugal gentleman, with an eye to the necessities of the imminent happy Christmas season, thought of reprinting "Sex Locked Out" for distribution among his friends. Certainly the pamphlet was never regularly offered for sale. Almost as certainly Lawrence never authorized its publication. I doubt his ever having seen it. If he didn't, what a treasure!

If any Lawrence collector feels a need for this item, he will now at least know the character of that need. "Sex Locked Out" has every mark of the bibliographical fraud without finally being altogether one. In a word, Item 41 will scarcely stir the pulse of an intelligent collector. If he has it — all right; if he has it not — again all right.

(42)

LADY CHATTERLEY'S LOVER

(Paris Popular Edition)

Published May 1929

The Author's Unabridged Popular Edition / (*a rule*) /
LADY CHATTERLEY'S LOVER / Including / My Skirmish
With Jolly Roger / Written Especially and Exclusively
as an / Introduction to this Popular Edition / By / D. H.
Lawrence / Privately Printed / 1929

COLLATION: — pp. iv (unnumbered) + VIII + 368, consisting of title-page, as above (verso blank), pp. (i, ii); reservation of rights as follows: *Tous droits de reproduction, de / traduction et d'adaptation reserves / pour tous pays y compris la Russie. / Copyright by D. H. Lawrence.* (verso blank), pp. (iii, iv); text of *Introduction*, pp. I-VIII; text, pp. 1-365; pp. (366-368) blank.

Wide crown 8vo, 7 $\frac{5}{8}$ x5 $\frac{5}{8}$; issued in mulberry wrappers; front cover, which is otherwise blank, has in upper-right corner price of item, *60 Frs /* (a rule) and at center Lawrence phoenix in black and blind; backbone has white title-and-name label lettered across in black as follows: *Lady / Chatterley's / Lover / D. H. / Lawrence* — this lettering surrounded by single-rule box; back cover, which is otherwise blank, has in lower-right corner printers' mark, *Lecram Press — Paris* Inside covers blank. All edges untrimmed.

NOTE: This edition of *Lady Chatterley's Lover* is in no sense a first edition. It is noticed here merely because of the preface which Lawrence wrote especially for it, and also because it is an interesting authorized form of the novel.

(43)

THE PAINTINGS OF D. H. LAWRENCE

Published June 1929

THE PAINTINGS OF / D. H. LAWRENCE / (*the Lawrence phoenix*) / Privately printed for subscribers only / The Mandrake Press / 41 Museum Street / London W. C. 1

COLLATION: — pp. 148 (all unnumbered), consisting of half-title (verso blank), pp. (1, 2); title-page, as above (verso blank), pp. (3, 4); table of *Contents* (verso blank), pp. (5, 6); text, *Introduction to these Paintings*, pp. (7-39); p. (40) blank; the pictures, each full page, with separate descriptive title-page, pp. (41-143); p. (144) blank; colophon, beneath black and white cut, as follows: *This Book of Paintings by D. H. Lawrence / is printed for the Mandrake Press at the Botolph / Printing Works Kingsway London* (ornament) *Typography / and production arranged by P. R. Stephensen / Letterpress and colour-work under the super- / vision of William Dieper* (ornament) *The edition / is limited to 510 copies, numbers 1-10 / being printed upon Japanese / vellum* (ornament) *Numbers 11-510 on / Arches mouldmade paper / This is number* (each copy numbered by type), p. (145); pp. (146-148) blank.

CONTENTS: The Oil Paintings — Resurrection; A Holy Family; Red Willow Trees; Finding of Moses; Contadini; Rape of the Sabine Women; Flight back into Paradise; Boccaccio Story; Accident in a Mine; North Sea; Fight with an Amazon; Fauns and Nymphs; Family on a Verandah; Close-up (Kiss); Dance-sketch. The Water Colours — Spring; Summer Dawn; Fire-dance; Under the Hay-stack; Yawning; Leda; Renascence of Men; The Mango Tree; Throwing back the Apple; The Lizard; Singing of Swans.

Small imperial 4to, $14\frac{1}{2} \times 10\frac{3}{4}$; issued in three-quarter dark red morocco, the cloth being green buckram; front and back covers, which are otherwise blank, have at center the Lawrence phoenix in gilt and blind; backbone is lettered from bottom to top in gilt as follows: *The Paintings of*

D. H. Lawrence Top edges gilt; fore and bottom edges untrimmed. End-papers white.

NOTE: The salient facts about this edition are contained in the certificate of issue quoted in full above. However, reference should perhaps be made in this note to Lawrence's brilliant introduction to his book of pictures as well as to the beautiful reproductions of the pictures themselves.

The pictures reproduced in this volume were exhibited at the Warren Galleries of Mr. and Mrs. Philip Trotter, Maddox Street, W., London, between June 14 and July 5, 1929. On the latter date the pictures were seized by the police. The prime mover against the exhibition of Lawrence's pictures seems to have been that noble journal, the *London Daily Express*. On August 8, 1929, a London magistrate, one Mr. Mead, awarded costs to the amount of five guineas against Mr. and Mrs. Trotter. According to further terms of the settlement, the pictures themselves were returned to D. H. Lawrence or to private purchasers, and a promise to refrain from any further exhibition of the pictures was exacted from Mr. and Mrs. Trotter. And thus was won a great victory for British morality. But the cost of this victory? Who will add that up and say England could afford victory at such a price? Readers of *Nettles* will know something of how the attack upon his pictures cut into the very vitals of D. H. Lawrence.

There was, of course, no American edition of this book.

(44)

PANSIES

(Ordinary trade Edition)

Published July 1929

PANSIES / Poems / By / D. H. Lawrence / London /
Martin Secker / Number Five John Street / Adelphi

COLLATION:— pp. 160, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *London: Martin Secker (Ltd.) 1929* on verso), pp. (3, 4); *Foreword*, pp. 5, 6; table of *Contents*, pp. 7-12; divisional half-title (verso blank), pp. (13, 14); text, pp. 15-154; blank page (with printers' mark as follows: *Printed in Great Britain / by The Riverside Press Limited / Edinburgh* on verso), pp. (155, 156); pp. (157-160) blank.

Demy 8vo, $8\frac{3}{4} \times 5\frac{3}{4}$; issued in decorated boards, with blue cloth back; front and back covers blank; backbone lettered in gilt from top to bottom as follows: *Pansies by D. H. Lawrence* Top edges gilt; fore and bottom edges untrimmed. End-papers white.

NOTE: The limited and signed form of this edition of *Pansies* has the following certificate of issue: "*Two hundred and fifty special copies have been prepared bearing the author's signature of which this is No.....*" The numbering is by hand.

(44A)

PANSIES

(Special definitive Edition)

Published August 1929

(*The Lawrence phoenix*) / D. H. Lawrence / PANSIES
/ June, 1929 / This Edition is / limited to 500 copies /
privately printed.

(This is a trick title-page. The phoenix and the lettering are in blue; the ornamentation, which is in form of a key, is in reddish brown. The first three lines of type are surrounded by handle of the key; the last three, each with single rule beneath, are surrounded by the blade of the key.)

COLLATION: — pp. xvi+126, consisting of blank page (with reproduction of drawing of D. H. Lawrence in reddish brown on verso), pp. (i, ii); title-page, as above, p. (iii); author's note as follows: *No.* (each copy numbered in ink) / *This limited edition is printed complete, following the original manuscript, / according to my wish.* / (each copy signed:) *D. H. Lawrence*, p. (iv); *Introduction*, pp. (v-vi); table of *Contents*, pp. (x-xiv); divisional half-title in red (verso blank), pp. (xv, xvi); text, pp. 1-125; certificate of issue as follows: *This Edition of 500 copies / is privately printed for / Subscribers only by / P. R. Stephensen, / 41 Museum Street, / London, W. C. 1., p. (126).*

Large demy 8vo, $8\frac{7}{8} \times 5\frac{3}{4}$; issued in stiff white wrappers which are folded in one and three-quarter inches at edges, and which enclose, at front and back, single blank leaves not included in collation above; front cover lettered in red and black, *Pansies* — in red / *Poems* / *By* / *D. H. Lawrence* / *June, 1929* Backbone lettered vertically in red

and black as follows: *Pansies* — in red — *D. H. Lawrence* Back cover, which is otherwise blank, has at center the Lawrence phoenix in black. Top edges trimmed; fore and bottom edges untrimmed.

NOTE: This is the complete edition of *Pansies*. In addition to the introduction, in which the author discusses censorship and the allegedly obscene, this edition contains fourteen poems which are not printed in the Secker edition. These poems appear under the following titles: The Noble Englishman, Women Want Fighters for Their Lovers, Ego-bound Women, There Is No Way Out, My Naughty Book, The Little Wowser, The Young and Their Moral Guardians, What Matters, What Does She Want? Don't Look at Me! To Clarinda, Demon Justice, Be a Demon, The Jeune Fille.

Along with the above there was published an edition from the same plates of fifty copies on Japanese vellum, bound in flexible blueish-grey leather, and signed by the author. This is the most beautiful, the rarest, and, I suppose, the most desirable form of *Pansies*. There is also a popular complete edition (n.d. n.p.) bound in heavy pink wrappers. This edition was obviously done from the Mandrake Press (?) plates, but the page numbers are at the bottom and not at the top. This edition was, I believe, fully authorized. It was probably done for the Continent, especially for Paris, whence my copy came. This inexpensive form of *Pansies* has no first edition value, but is worth having for its own sake.

Although the complete *Pansies* as collated above is specifically dated June, 1929, distribution did not really begin

until after the Secker edition had appeared. Hence the present chronological order. Need I add that the preface to the complete *Pansies* differs in tensile strength from that in the Secker edition?

The first American edition of *Pansies*, which agrees with the Secker edition as to content, was published by Alfred A. Knopf, New York, 1929.

(45)

MY SKIRMISH WITH JOLLY ROGER

Published July 1929

(*a rule*) / MY SKIRMISH WITH JOLLY ROGER / D. H. Lawrence / Written / as / an Introduction to / and a Motivation of the / Paris Edition / of / Lady Chatterley's Lover / New York (*dot*) Random House (*dot*) MCMXXIX / (*a rule*)

(In addition to the above this title-page is further ornamented by a design of alternating plain and fancy rules.)

COLLATION: — pp. 12, consisting of title-page, as above (with *First Copyright Edition* / (*a rule*) / *Copyright 1929, Random House* / *Manufactured in United States* / of *America* on verso), pp. (1, 2); text, p. (3)-11; certificate of issue, as follows: (*a rule*) *Of* (*a rule*) / *this* / *edition* / *six hundred copies* / *were printed in the week of July 8* / *Nineteen hundred and twenty-nine* / *The Pynson Printers, New York* / *this copy being* / *number* / (*a rule*) (each copy numbered in ink) (*a rule*), p. (12). An erratum slip which contains an apology for misspelling photography on page 3 is laid in.

Demy 8vo, $8\frac{1}{2} \times 5\frac{3}{4}$; issued in grey boards; front cover has grey label ornamented with numerous rules and lettered in black as follows: *My / Skirmish / with / Jolly Roger / D. H. Lawrence / Random House / N Y* Back-strip and back cover blank. All edges trimmed. Figured end-papers.

NOTE: The figured end-papers are all of the same pattern, but they are in various colors. Here is a capital chance for some collector to possess a complete run of end-papers. This was the only separate edition of the essay.

(46)

THE ESCAPED COCK

Published September 1929

THE ESCAPED COCK / by / D. H. Lawrence / With Decorations in Color by the Author / The Black Sun Press / Rue Cardinale / Paris / MCMXXIX

(The first, third, sixth, and eighth lines of the above are in red.)

COLLATION: — xii+104 (together with frontispiece), consisting of three blank leaves, pp. (i-vi); half-title (verso blank), pp. (vii, viii); frontispiece, with protecting tissue; title-page, as above (verso blank), pp. (ix-x); divisional fly-leaf, with *Part I* in red on recto (verso blank), pp. (xi, xii); text, pp. 1-(42); divisional fly-leaf, with *Part II* in red on recto (verso blank), pp. (43, 44); text, pp. 45-(96); p. 97 blank; reservation of rights, as follows: *Tous droits de traduction et de reproduction / réservés pour tous pays.*

p. 98; certificate of issue, as follows: *This first edition of The Escaped Cock / by D. H. Lawrence with water-color / decorations by the author, privately / published for subscribers only by Harry / and Caresse Crosby at their Black Sun / Press (Maître-Imprimeur Lescaret) / in September 1929, is limited to 450 / numbered copies on Holland Van Gelder / Zonen and 50 copies on Japanese Vellum / signed by the author. / (each copy numbered by type), p. (99); list of Other Black Sun Publications 1929 — in all nine lines, p. (100); pp. (101-104) blank. Pp. 1, 42, 45, and 96 are occupied by decorations in color as well as by text.*

Small foolscap 4to, 8¼x6½; issued in cream wrappers, which are folded in one and three-quarter inches at all edges; front cover lettered in red and black as follows, *The Escaped Cock* — in red / *by / D. H. Lawrence* — in red / *The Black Sun Press / Rue Cardinale* — in red / *Paris / MCMXXIX* — in red, all of which lettering is surrounded by single-rule box; back strip lettered as follows: *The / Escaped / Cock / Lawrence*, the title being in red and the author's name in black; back cover has at center the Lawrence phoenix. Top edges trimmed; fore and bottom edges untrimmed.

NOTE: The salient facts of this edition of *The Escaped Cock* are given in the certificate of issue quoted in full above. In its first form this story, surely one of the most remarkable Lawrence wrote, appeared in *The Forum*, February, 1928, where it subsequently called forth much excited comment. The story was greatly expanded for separate publication. See also Item 56.

(47)

PORNOGRAPHY AND OBSCENITY

Published November 1929

PORNOGRAPHY / AND / OBSCENITY / by / D. H. Lawrence / London / Faber & Faber Limited / 24 Russell Square

COLLATION:— pp. 32, consisting of series title and number, and half-title (verso blank), pp. (1, 2); title-page, as above (with *First Published in MCMXXIX / By Faber and Faber Limited / 24 Russell Square London W. C. 1 / Printed in Great Britain / By Trend and Company Plymouth / All Rights Reserved* on verso), pp. (3, 4); text, pp. 5-32.

Small crown 8vo, 7x4 $\frac{7}{8}$; issued in orange wrappers, which are supported by cardboard over which wrappers are folded four and one-half inches at fore-edges; front cover lettered in black as follows: *Criterion Miscellany — No. 5 / Pornography / and / Obscenity / D. H. Lawrence / One shilling net / Faber & Faber* Back cover, front and back inside flaps of wrappers are occupied respectively by four, nine, and fifteen lines of printed matter concerning the present item and the Criterion Miscellany series of which it is one. The wrappers and supporting cardboard, which extend well over the sheets, are stitched to them. Top edges trimmed; fore and bottom edges untrimmed.

NOTE: This item was also issued in red cloth, but the copies in wrappers were, in the case of this particular Criterion Miscellany, undoubtedly issued or published before those in cloth.

The first American edition of *Pornography and Obscenity* was published by Alfred A. Knopf, New York, 1930.

(48)

NETTLES

Published March 1930

NETTLES / By / D. H. Lawrence / London / Faber & Faber Limited / 24 Russell Square

COLLATION: — pp. ii+30, consisting of blank leaf, pp. (i, ii); series title and number, and half-title (verso blank), pp. (1, 2); title-page, as above (with *First Published in MCMXXX / By Faber and Faber Limited / 24 Russell Square London W. C. 1 / Printed in Great Britain / By Trend and Company Plymouth / All Rights Reserved* on verso), pp. (3, 4); table of Contents, pp. (5, 6); text, pp. 7-28; pp. (29, 30) blank.

Small crown 8vo, 7x4 $\frac{7}{8}$; issued in watermelon pink wrappers, which are supported by cardboard over which wrappers are folded four and one-half inches at fore-edges; front cover lettered in black as follows: *Criterion Miscellany — No. 11 / Nettles / D. H. Lawrence / One shilling net / Faber & Faber* Back cover, front and back inside flaps of wrappers are occupied respectively by four, nine, and twenty-five lines of printed matter concerning the present item and the Criterion Miscellany series of which it is one. The wrappers and supporting cardboard, which extend well over the sheets, are stitched to them. Top and bottom edges untrimmed; fore edges trimmed.

NOTE: Simultaneously with the above *Nettles* was issued in a more substantial binding of red cloth. There is no American edition of these poems.

(49)

ASSORTED ARTICLES

Published April 1930

ASSORTED ARTICLES / By / D. H. Lawrence / London: / Martin Secker / 1930

COLLATION:— pp. 216, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *D. H. Lawrence / Born September 11, 1885 / Died March 2, 1930 / London: Martin Secker Ltd. / Number Five John Street Adelphi* on verso) pp. (3, 4); note on previous appearance of articles—in all, eleven lines (verso blank), pp. (5, 6); table of *Contents* (verso blank), pp. (7, 8); text, pp. 9-(216). Printers' mark at foot of p. 216 as follows: *Made and printed in Great Britain by / The Botolph Printing Works, Gate Street, Kingsway, W. C. 2.*

CONTENTS: The "Jeune Fille" Wants to Know; Laura Philippine; Sex versus Loveliness; Insouciance; Give Her a Pattern; Do Women Change?; Ownership; Master in His Own House; Matriarchy; Cocksure Women and Hensure Men; Is England Still a Man's Country?; Dull London; Red Trousers; The State of Funk; The Risen Lord; Enslaved by Civilization; Men Must Work and Women as Well; Autobiographical Sketch; Hymns in a Man's Life; Making Pictures; Pictures on the Walls; On Being a Man; On Human Destiny.

Post 8vo, 8x5½; issued in red cloth; front cover, which is otherwise blank, has at bottom in gilt reproduction of D. H. Lawrence's signature and the characteristic flourish beneath; backbone lettered across in gilt as follows: *Assorted / Articles / (ornament) / Lawrence / Secker* Back cover blank. Top edges trimmed; fore and bottom edges untrimmed. End-papers white.

NOTE: The first American edition of *Assorted Articles* was published, from new plates, by Alfred A. Knopf, New York, 1930.

(50)

THE VIRGIN AND THE GIPSY

Published May 1930

THE VIRGIN / AND / THE GIPSY / By / D. H. Lawrence / (*the Lawrence phoenix*) / G. Orioli / Florence / 1930

COLLATION:— pp. 220, consisting of series title, as follows: *Lungarno Series / No. 4 / (engraving, 3x1½)* / *Printed for G. Orioli / by / The Tipografia Giuntina / Florence (verso blank)*, pp. (1, 2); half-title (verso blank), pp. (3, 4); certificate of issue, as follows: *Of this limited edition, printed on / Binda handmade paper, eight hundred / and ten copies have been printed, of / which eight hundred are for sale. / This is No..... (each copy numbered by hand)*, p. (5); p. (6) blank; title-page, as above (verso blank), pp. (7, 8); dedication, *To / Frieda (verso blank)*, pp. (9, 10); text, pp. 11-216. Publisher's note, *This work lacks the author's final revision, / and has been printed from the manuscript exactly / as it stands.* (verso

blank), pp. (217, 218); pp. (219, 220) blank. Spare title-and-name label pasted to back end-paper.

Off-size demy 8vo, $8\frac{3}{8} \times 5\frac{7}{8}$; issued in white boards; front cover has at center Lawrence phoenix in red; backbone has cream paper label lettered in red as follows: *D. H. Lawrence / The Virgin / and the Gipsy* Back cover blank. All edges untrimmed. End-papers same as sheets.

NOTE: This is, of course, the authentic first edition of Lawrence's last published novel. This edition preceded the English and the American editions by approximately six months.

(51)

BIRDS, BEASTS AND FLOWERS

(Cresset Press Illustrated Edition)

Published June 1930

BIRDS, BEASTS / AND FLOWERS / Poems by D. H. Lawrence / With Wood-Engravings by / Blair Hughes-Stanton / The Cresset Press Ltd. / London MCMXXX

(The third line of the above is in red, the others being in black.)

COLLATION: — pp. viii+196, consisting of half-title, p. (i); certificate of issue as follows: *This edition is limited to 500 copies on / mould-made paper numbered 1-500, / and to 30 copies an Batchelor's hand- / made paper, of which numbers A, / B, and C will be accompanied by a separate set / of signed proofs / This copy is number* (each copy numbered by hand), p. (ii); p. (iii) blank; wood-engraving, which serves as frontispiece, p. (iv); title-page, as above (with

Printed in England / at the Shenval Press on verso), pp. (v, vi); table of *Contents*, pp. (vii, viii); signature letter *B*, p. (1); wood-engraving, p. (2); introductory note, *Fruits* (verso blank), pp. (3, 4); text of *Fruits*, pp. 5-25; pp. (26-27) blank; wood-engraving, p. (28); introductory note, *Trees* (verso blank), pp. (29, 30); text of *Trees*, pp. 31-38; p. (39) blank; wood-engraving, p. (40); introductory note, *Flowers* (verso blank), pp. (41, 42); text of *Flowers*, pp. 43-59; pp. (60, 61) blank; wood-engraving, pp. (62); introductory note, *The Evangelistic Beasts* (verso blank), pp. (63, 64); text of *The Evangelistic Beasts*, pp. 65-77; pp. (78, 79) blank; wood-engraving, p. (80); introductory note, *Creatures* (verso blank), pp. (81, 82); text of *Creatures*, pp. 83-101; pp. (102, 103) blank; wood-engraving, p. (104); introductory note, *Reptiles* (verso blank), pp. (105-106); text of *Reptiles*, pp. 107-128; signature letter *S*, p. (129); wood-engraving, p. (130); introductory note, *Birds* (verso blank), pp. (131, 132); text of *Birds*, pp. 133-142; p. (143) blank; wood-engraving, p. (144); introductory note, *Animals* (verso blank), pp. (145, 146); text of *Animals*, pp. 147-180; p. (181) blank; wood-engraving, p. (182); introductory note, *Ghosts* (verso blank), pp. (183, 184); text of *Ghosts*, 185-195. Printers' mark, *Printed at / The Shenval Press / mcmxxx*, p. (196). Pp. 5 and 195 are occupied by engravings, as well as by text.

Narrow super royal 4to, 13 $\frac{3}{8}$ x8 $\frac{1}{2}$; issued in French marble boards, with imitation antique vellum back; front and back covers blank; backbone ornamented and lettered in gilt as follows: (a rule) / *Birds* / *Beasts* / *and* / *Flowers* / (an ornament) / *D. H.* / *Lawrence* / *Cresset* / *Press* / (a rule) Top edges gilt; fore and bottom edges untrimmed. End-papers white.

NOTE: I assume that the facts of this edition of *Birds, Beasts and Flowers* as set forth in the certificate of issue quoted above are correct. However, I have seen only the form of the book which is here collated and described. Lawrence's original contributions to this volume are slight but important. They are the prefaces which he wrote for the various sections of the book. No separate edition of this book has been published in America.

(52)

A PROPOS OF LADY CHATTERLEY'S LOVER

Published June 1930

A PROPOS OF LADY / CHATTERLEY'S LOVER / being an essay extended from / "My Skirmish with Jolly Roger" / By / D. H. Lawrence / (*the Lawrence phoenix*) / London 1930 / Mandrake Press Ltd. / 41 Museum Street.

COLLATION:—pp. 64, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (verso blank), pp. (3, 4); text, pp. 5-(63); printers' mark, beneath rule, at foot of p. (64) as follows: *Printed in England for Mandrake Press Ltd. / by W. Graves Drummond Street London N.W.*

Narrow crown 8vo, $7\frac{1}{2} \times 4\frac{3}{4}$; issued in light blue cloth; front cover, which has single-rule border in black, is lettered in black, *A Propos of Lady / Chatterley's Lover / D. H. Lawrence* Backbone lettered vertically in black as follows: *A Propos of Lady Chatterley's Lover* Back

cover blank. Top and fore edges trimmed; bottom edges untrimmed. End-papers white.

NOTE: Now for a sad story, which, were I so minded, could also be a long one. But I have no desire to see in the tale I have to tell more than is really there. In a word, certain "advance copies" of this book exist. These copies differ in many ways from the copy collated above, which was of the first regularly published edition. The two forms of this item differ not only in typographical features, but to some extent in text as well.

On the half-title page of the special copies occurs the following note: *Advance Copy / with compliments from Mandrake Press Ltd. / Date of Publication is / June 24th. / Price 3s. 6d.* This note explains itself. The typographical differences are too numerous to detail here, but they have to do with changes in lettering on the backbone, the front cover, the title-page, etc. There is no printer's mark in the advance copies. The one obvious textual difference in the two items is evidently the result of misplaced matter in the advance copies. In other words, the text is not really altered for the regularly published edition; it is merely rearranged and set right.

The advance copies were patently in the nature of salesmen's samples, something for the trade to see. They were made up before all of the typographical details on the book had been finally determined. I have no way of telling how many of these preliminary copies were done. I should suppose that not more than fifty exist.

(53)

THE TRIUMPH OF THE MACHINE

Published September 1930

D. H. Lawrence / (*a rule*) / THE TRIUMPH OF THE
MACHINE / (*a drawing*) / Drawings by Althea Wil-
loughby

(This item has no title-page. The above lettering and ornamentation is on the front wrapper and serves as title-page.)

COLLATION: — pp. 8, consisting of blank leaf, pp. (1, 2); a drawing in color, p. (3); text, pp. (4, 5); pp. (6-8) blank.

Small crown 8vo, $7\frac{3}{8} \times 4\frac{7}{8}$; issued in green wrappers; front cover lettered and ornamented as above in black; back cover lettered in black as follows: *This is No. 28 of / The Ariel Poems / Published by Faber & Faber Limited / at 24 Russell Square, London, W. C. 1 / Printed at The Curwen Press, Plaistow* Inside covers blank. Wrappers, which are cut flush with sheets at top and bottom, are folded in one and one-quarter inches at fore edges. Pamphlet is held together by binders stitch.

NOTE: Along with the above were issued four hundred numbered, but not signed, copies which were bound in green cloth.

(54)

THE VIRGIN AND THE GIPSY

(First English Edition)

Published October 1930

THE VIRGIN AND THE GIPSY / By D. H. Lawrence /
 London / Martin Secker / Number Five John Street
 Adelphi

COLLATION: — pp. 192, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *London: Martin Secker Ltd. 1930 / Number Five John Street Adelphi* on verso), pp. (3, 4); dedication, *To / Frieda* (with three-line note on verso), pp. (5, 6); text, pp. 7- (192). Printers' mark at foot of p. 192 as follows: *The Botolph Printing Works, Gate Street, Kingsway, W. C. 2*

Crown 8vo, $7\frac{3}{8} \times 4\frac{5}{8}$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *The Virgin / and / the Gipsy* / (dot) / *D. H. / Lawrence / Secker* / (one thick, one thin line at bottom) Back cover same as front. All edges trimmed. End-papers white. Uniform with *The Woman Who Rode Away*.

NOTE: The above edition of *The Virgin and the Gipsy* is included here in conformity with the plan adopted for my previous bibliographical study. This plan called for the full collation of all of Lawrence's first English editions, even though some of those appeared much later than corresponding editions elsewhere, notably in the United States.

The first American edition was published, from new plates, by Alfred A. Knopf, New York, 1930.

(55)

LOVE AMONG THE HAYSTACKS

Published December 1930

LOVE / AMONG THE / HAYSTACKS / & other Pieces / By
/ D. H. Lawrence / with a Reminiscence / By / David
Garnett / (*Publishers' device*) / London (*dot*)
MCMXXX / The Nonesuch Press

COLLATION: — pp. xiv+98 (preceded and followed by two blank leaves), consisting of title-page (verso blank), pp. (i, ii); table of *Contents* (verso blank), pp. (iii, iv); text of *A Reminiscence*, pp. (v)-xiii; p. (xiv) blank; text, (1)-96. P. (97) has certificate of issue as follows: *This edition of Love Among the Haystacks / and other pieces by D. H. Lawrence, / printed in Caslon Monotype on Auvergne / hand-made paper at The Curwen Press, is / limited to sixteen hundred copies, of which / five hundred and fifty are for sale in the / United States by Random House. / This is number /* (each copy numbered in ink) P. (98) has at center: *Printed and made in England*

CONTENTS: Love among the Haystacks; A Chapel among the Mountains; A Hay Hut among the Mountains; Once.

Medium 8vo, $9\frac{1}{4} \times 5\frac{3}{4}$; issued in yellow cloth, with natural buckram back strip; back strip has black title-and-name label lettered across in gilt as follows: (a rule) / *Love / among / the Hay- / stacks /* (*dot*) / *Lawrence /* (a rule)

Front and back covers blank. Top edges untrimmed; fore and bottom edges ragged. End-papers white.

(56)

THE MAN WHO DIED

Published March 1931

THE / MAN WHO DIED / by / D. H. Lawrence / London: / Martin Secker / Number Five John Street Adelphi / 1931

COLLATION: — pp. 100, consisting of blank leaf, pp. (1, 2); half-title, pp. (3, 4); title-page, as above (with *London: Martin Secker Ltd.* on verso), pp. (5, 6); certificate of issue (verso blank), pp. (7, 8); note on title (verso blank), pp. (9, 10); blank leaf, pp. (11, 12); text, pp. 13-97; p. (98) is occupied by Lawrence phoenix and printer's mark; pp. (99, 100) blank.

Royal 8vo, 10x6½; issued in green cloth; front cover has Lawrence phoenix in gilt; backbone lettered and ornamented in gilt as follows: *The Man Who Died* (two ornaments) *London / D. H. Lawrence* (an ornament) *Martin Secker* Back covers blank. Top edges gilt; fore and bottom edges untrimmed.

NOTE: This edition was limited to two thousand copies. What we have here, of course, is *The Escaped Cock* under a new title. (See Item 46.) The text of the two editions is substantially the same, although certain technical differences are to be noted.

The first American edition of *The Man Who Died* was published, from new plates, by Alfred A. Knopf, New York, 1931.

TRANSLATIONS

TRANSLATIONS

(1)

LITTLE NOVELS OF SICILY

Published March 1925

LITTLE NOVELS / OF SICILY / by / Giovanni Verga /
Translated by / D. H. Lawrence / (*Publisher's device*)
/ New York / Thomas Seltzer / 1925

COLLATION: — pp. 228, consisting of half-title (with note — four lines in all — on verso), pp. (i, ii); title-page, as above (with copyright notice, etc. — four lines in all — on verso), pp. (iii, iv); table of *Contents* (verso blank), pp. (v, vi); *Note on Giovanni / Verga*, pp. vii-x; divisional half-title (verso blank), pp. (11, 12); text, pp. 13-226; pp. (227, 228) blank.

Crown 8vo, $7\frac{1}{2} \times 5\frac{1}{4}$; issued in dark red cloth; front and back covers blank; backbone has yellow paper title-and-name label lettered in red as follows: *Giovanni / Verga /* (a rule) */ Little / Novels / of / Sicily /* (a rule) */ Translated by / D. H. Lawrence* Top edges red; fore and bottom edges rough-trimmed. End-papers white.

NOTE: This book is extant in bindings of at least seven different colors: dark red, purple, light blue, dark blue, light green, dark green, yellow. Only the fanatical will ever get to the end of this rainbow. Of these bindings the dark red, with top edges red, is undoubtedly the first.

The American edition preceded the English edition by a

short time. While the contents of the two editions are the same, the introduction in the Seltzer form is somewhat longer than that in the Blackwell edition. Consequently, priority of publication aside, examples of both editions are necessary to a really complete Lawrence collection.

(1A)

LITTLE NOVELS OF SICILY

Published April 1925

LITTLE NOVELS OF / SICILY / By / Giovanni Verga / Translated by / D. H. Lawrence / Oxford / Basil Blackwell / 1925

COLLATION:—pp. 192, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *Printed in Great Britain by Hazell, Watson & Viney, Ltd., / London and Aylesbury.* on verso), pp. (3, 4); *Note on Giovanni Verga*, pp. 5-7; p. (8) blank; table of *Contents* (verso blank), pp. 9, (10); text, pp. 11-191; p. (192) blank.

CONTENTS: His Reverence; So Much for the King; Don Licciu Papa; The Mystery Play; Malaria; The Orphans; Property; History of the Saint Joseph's Ass; Black Bread; The Gentry; Liberty; Across the Sea.

Small crown 8vo, $7\frac{7}{8} \times 4\frac{7}{8}$; issued in light tan cloth; front cover has single-rule border in blue and is lettered in blue, *Little Novels / of Sicily / By Giovanni Verga / Translated by / D. H. Lawrence* Backbone is ornamented and lettered across in blue as follows: (a rule) / *Little /*

Novels / of / Sicily / Giovanni / Verga / D. H. / Lawrence / Blackwell / (a rule) Back cover blank. Top and fore edges trimmed; bottom edges untrimmed. End-papers white.

(2)

MASTRO-DON GESUALDO

Published March 1925

MASTRO-DON / GESUALDO / by / Giovanni Verga / (*Publisher's device*) / Translated by / D. H. Lawrence / Jonathan Cape, Ltd. / Eleven Gower Street, London

COLLATION: — pp. (iii-xii) + 454, consisting of title-page, as above (with *First Published MCMXXV / Printed in U. S. A.* on verso), pp. (iii, iv); *Biographical Note*, pp. v-vii; *Bibliography*, p. viii; *Principal Characters*, pp. ix, (x); table of *Contents* (verso blank), pp. (xi, xii); fly-leaf, *First Part* (verso blank), pp. (1, 2); text, pp. 3-454.

Crown 8vo, 7 $\frac{3}{8}$ x5; issued in dark red cloth; front cover, which is otherwise blank, has border in blind; backbone is lettered in gilt as follows: (parallel rule ornament) / *Mastro / Don / Gesualdo* / (an ornament) / *Verga / Jonathan Cape* / (parallel rule ornament) Back cover has at center in blind publisher's device. All edges trimmed. End-papers white.

NOTE: This translation was first published by Thomas Seltzer, New York, in 1923.

(3)

CAVALLERIA RUSTICANA AND OTHER
STORIES

Published March 1928

CAVALLERIA RUSTICANA / and Other Stories / By /
Giovanni Verga / Translated and with an Introduction
by / D. H. Lawrence / (*Publisher's device*) / Jonathan
Cape / Thirty Bedford Square / London

COLLATION: — pp. 224, consisting of half-title (with
By the same author / (ornament) / *Mastro-Don*
Gesualdo / *A novel* on verso), pp. (1, 2); title-page,
as above (with *First published MCMXXVIII* /
Printed in Great Britain by / *Butler & Tanner Ltd* /
Frome on verso), pp. (3, 4); table of *Contents* (verso
blank), pp. 5, (6); *Translator's Preface*, pp. 7-28;
divisional fly-title, *Cavalleria Rusticana* (verso blank),
pp. (29, 30); text, pp. 31-224.

CONTENTS: Cavalleria Rusticana; La Lupa; Caprice;
Jeli the Herdsman; Rosso Malpelo, or The Red-headed
Brat; Gramigna's Lover; War of Saints; Brothpot; The
How, When, and Wherefore.

Crown 8vo, 7½x5; issued in dark-red cloth; front cover
blank; backbone lettered across in gilt, *Cavalleria* / *Rusti-*
cana / (an ornament) / *Verga* / *Jonathan Cape* Back
cover, which is otherwise blank, has at center publisher's
device in blind. All edges trimmed. End-papers white.

NOTE: The first American edition of *Cavalleria Rusticana*
was published by Lincoln MacVeagh: The Dial Press,
New York, 1928.

(4)

THE STORY OF DOCTOR MANENTE

Published March 1929

THE STORY OF DOCTOR MA- / NENTE Being the Tenth
and / Last Story from the Sup- / pers of A. F. Grazzini
Called / Il Lasca Translation and Intro- / duction by
D. H. Lawrence / (*engraving, 3x1 $\frac{7}{8}$*) / G. Orioli. 6
Lungarno Corsini. Florence.

COLLATION: — pp. xxiv+122 (together with frontispiece, another illustration, and one map — all tipped-in), consisting of blank leaf, pp. (i, ii); series title and half-title (with *Printed in Florence: all rights reserved.* / 1929 on verso), pp. (iii, iv); divisional half-title (with certificate of issue as follows: *Twelve hundred copies have been printed of this edition: / Two hundred special copies signed on Binda hand- / made paper, and one thousand numbered on Lombardy / paper, of which this is No.* (each copy numbered by hand) on verso), pp. (v, vi); frontispiece; title-page, as above (verso blank), pp. (vii, viii); *Foreword*, pp. ix-xxiv; illustration; text, pp. 1-108; map; *Notes*, pp. 109-119; p. (120) blank; printer's mark, *Printed / by / Tipografia L. Franceschini / 3, Via Della Spada / Florence* (verso blank), pp. (121, 122).

Large crown 8vo, 7 $\frac{3}{4}$ x5 $\frac{1}{4}$; issued in flexible cream-color boards; front cover, which is otherwise blank, has at center oval ornament; backbone lettered from bottom to top in black: *D. H. Lawrence — The Story of Doctor Manente by Lasca* Back cover blank. All edges untrimmed. End-papers white.

NOTE: Attention is called to the certificate of issue quoted

above for information concerning the number of special signed copies of this book. So far as I am aware, this translation has not been published in England or America.

CONTRIBUTIONS TO BOOKS

CONTRIBUTIONS TO BOOKS

THE NEW DECAMERON

Published March 1925

THE NEW DECAMERON / The Fourth Volume, Edited / by Blair / and / Containing Stories by / J. D. Beresford / Blair / Horace Horsnell / Storm Jameson / Robert Keable / D. H. Lawrence / Edgell Rickword / Michael Sadleir / L. A. G. Strong / Oxford / Basil Blackwell / 1925

COLLATION:— pp. 272, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with printers' mark at foot of verso), pp. (3, 4); table of *Contents*, pp. 5, (6); text, pp. 7-269; p. (270) blank; pp. (271, 272) are occupied by excerpts from notices of certain Basil Blackwell books.

Crown 8vo, 7 $\frac{5}{8}$ x5; issued in light blue boards, with natural linen cloth back; front and back covers blank; backbone has white paper title-and-name label lettered across in dark blue as follows: *The New* (small ornament) / *Decameron* / small ornament) / *D. H. Lawrence* / *J. D. Beresford* / *Robert Keable* / *Michael Sadleir* / *Storm Jameson* / *and others* / (small ornament) / *Edited by Blair*. All edges untrimmed. End-papers white.

NOTE: To this volume of *The New Decameron* series D. H. Lawrence contributed "The Last Laugh," which occupies pages 235-261. Here, then, is the first appearance of this story in book-form.

A BIBLIOGRAPHY OF THE WRITINGS OF
D. H. LAWRENCE

Published June 1925

A BIBLIOGRAPHY / OF THE WRITINGS OF / D. H. LAW-
Rence / By / Edward D. McDonald / With a Foreword
by D. H. Lawrence / (*Publisher's device*) / Philadelphia
/ The Centaur Book Shop / 1925

(The third and the eighth type-lines of the above, to-
gether with the device, are in green.)

COLLATION: — pp. iv + 154, together with frontispiece,
consisting of two blank leaves, pp. (i-iv); half-title,
with publisher's device (verso blank), pp. (1, 2) list of
Books by D. H. Lawrence, pp. (3, 4); frontispiece,
with protecting tissue; title-page, as above (with *Copy-
right 1925 by / The Centaur Book Shop* on verso), pp.
(5, 6); table of *Contents*, pp. (7), 8; text, pp. (9)-
145; certificate of issue, etc. — in all thirteen lines, p.
(146); four leaves for future collations, pp. (147-154).

Crown 8vo, 7½x5; issued in blue boards, with canvass
back; front cover has paper title-and-name label lettered
in blue as follows: *The Centaur / D. H. Lawrence / by
/ Edward D. McDonald / Bibliographies* — the middle
three lines being surrounded by an ornamental border;
backbone has paper title-and-name label lettered in blue,
*The / Writings of / D. H. Lawrence / (a rule) / A /
Bibliography / by / E. D. McDonald / (Publisher's de-
vice)* Back cover blank. Top edges trimmed; fore and
bottom edges untrimmed. End-papers white.

NOTE: To this volume Lawrence contributed a beautiful
essay entitled "The Bad Side of Books." There was also

a tall-paper edition of one hundred copies signed by D. H. Lawrence and the author.

MODERN BRITISH POETRY: A Critical Anthology. (Revised and Enlarged Edition.) New York (Harcourt, Brace and Company) 1925. The original edition of this book (1920) contained two poems by D. H. Lawrence. The present edition contains five: "Piano," "Coming Awake," "Flat Suburbs in the Morning," "Listening," and "Green." All of these poems are reprinted from Lawrence's earlier books of poetry.

"DAWGS": An Anthology of Stories about Them. Edited by Charles Wright Gray. New York (Henry Holt and Company) 1925. This book contains Lawrence's story "Rex." Hence it is sometimes sold as a Lawrence first edition, which it distinctly isn't. "Rex" was included in *Stories from the Dial*, published in 1924.

THE BORZOI — 1925

Published December 1925

THE / BORZOI / 1925 / (*Publisher's device*) / Being a sort of record / of ten years of / publishing / Alfred (*dot*) A (*dot*) Knopf New York

(The above lettering is surrounded by an ornamental rule border.)

COLLATION: — pp. xiv+356 (preceded by two blank leaves), consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *Copyright, 1925, Alfred A. Knopf, Inc. / Manufactured in the United States of*

America on verso), pp. (iii, iv); table of *Contents*, pp. v-ix; p. (x) blank; *List of Illustrations*, pp. (xi, xii); divisional fly-title (verso blank), pp. xiii, (xiv); text, pp. 1-351; p. (352) blank; certificate of issue, etc. — in all ten lines, p. (353); pp. (354-356) blank. There are twenty-nine half-tone illustrations tipped-in.

Crown 8vo, 7 $\frac{5}{8}$ x5; issued in patterned boards with black cloth spine; front and back covers blank; backbone has gilt patch lettered in blind, *The / Borzoi / 1925* Top edges black; fore and bottom edges untrimmed. End-papers patterned in blue and grey with the Knopf device.

NOTE: This volume contains "Accumulated Mail," by D. H. Lawrence. In this essay, which has appeared nowhere else, Lawrence has a go at Edwin Muir.

BEST BRITISH SHORT STORIES FOR 1925. Edited by Edward J. O'Brien. New York (Dodd, Mead and Company) 1925. This volume contains "Jimmy and the Desperate Woman" by D. H. Lawrence. The story was later included in *The Woman Who Rode Away*, but appeared first in book-form in the above collection. The second and subsequent printings of O'Brien's anthology are indicated by a type-line on the verso of the title-page.

THE GHOST BOOK

Published October 1926

THE / GHOST- / BOOK / Sixteen New Stories / of the
Uncanny / compiled by / Lady Cynthia Asquith / Lon-
don / Hutchinson and Co. (Publishers) Ltd. / Pater-
noster Row

(The title is surrounded by a single-rule box, and the page is further ornamented by a drawing in grey of a ghost.)

COLLATION: — pp. vii+320, consisting of blank leaf, pp. (i, ii); half-title (verso blank), pp. (iii, iv); title-page, as above (verso blank), pp. (v, vi); table of *Contents* (verso blank), pp. vii, (viii); text, pp. 1-318; printer's imprint (verso blank), pp. (319, 320).

Medium 8vo, 9 $\frac{1}{4}$ x6; issued in dark blue cloth; front cover is ornamented in green by drawing of a ghost and has lettering in green, surrounded by a single-rule box, as follows: *The / Ghost- / Book* Backbone is ornamented and lettered in green, (a drawing) */ The / Ghost / Book / Cynthia / Asquith / Hutchinson* Back cover blank. Top and fore edges trimmed; bottom edges untrimmed. Endpapers white.

NOTE: Contains "The Rocking-Horse Winner" by D. H. Lawrence. This story is nowhere else available in book-form.

THE BEST BRITISH SHORT STORIES OF 1926. Edited by Edward J. O'Brien. New York (Dodd, Mead and Company) 1926. Contains D. H. Lawrence's "The Woman Who Rode Away," which was later included in the book by that name.

CONTEMPORARY SHORT STORIES Edited by G. H. Gerould and C. Bagly, Jr. New York (Harper and Brothers) 1927. Contains "Tickets, Please," which was reprinted from *England, My England*.

GREAT STORIES OF ALL NATIONS. Edited by Maxim

Lieber and Blanche Colton Williams. London (Harrap and Company, Ltd.) 1927. Contains "Two Blue Birds" by D. H. Lawrence. Included in *The Woman Who Rode Away*. The American edition, published by Brentano, preceded the English edition.

E. D. DEKKER (MULTATULI, pseud.) "Max Havelaar, or The Coffee Sales of the Netherlands Trading Company." Translated from the Dutch by W. Siebenhaar. With an Introduction by D. H. Lawrence. New York and London (Alfred A. Knopf) 1927.

SCRUTINIES

Published March 1928

SCRUTINIES / By Various Writers / Collected by / Edgell Richword / London / Wishart & Company / 1928

COLLATION: — pp. x+198, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with printer's mark and copyright date on verso), pp. (iii, iv); *Foreword*, pp. v-vii; p. (viii) blank; table of *Contents* (verso blank), pp. (ix, x); text, pp. 1-(197); p. (198) has at center printer's mark.

Crown 8vo, $7\frac{1}{2} \times 5\frac{1}{2}$; issued in dark blue cloth; front and back covers blank; backbone ornamented and lettered in gilt as follows: (heavy rule) / *Scrutinies* / (a rule) / *Critical Essays* / by / *Various* / *Writers* / (an ornament) / (dot) / *Wishart* / (heavy rule) The title is surrounded by a five-sided ornamental gilt border and the name of the publisher is surrounded by a gilt box. Top

and fore edges trimmed; bottom edges untrimmed. Endpapers white.

NOTE: To this volume D. H. Lawrence contributed a critical essay on the work of Mr. John Galsworthy. The essay occupies pages 51-72 and has never appeared elsewhere.

PRESENT-DAY PROSE. Edited by E. A. Greening Lamborn. London (Sidgwick and Jackson) 1928. Contains "The Huns" by D. H. Lawrence. This selection is reprinted from *Movements in European History*.

TWELVE CENTURIES OF ENGLISH POETRY AND PROSE. Edited by A. G. Newcomer, Alice E. Andrews, and H. J. Hall. New York and Chicago (Scott, Foresman and Company) 1928. Reprints three poems by D. H. Lawrence, to-wit: "A Baby Asleep after Pain," "Service for all the Dead," "Green."

THE AUGUSTAN BOOKS OF ENGLISH POETRY. Second series; number twenty-two. D. H. Lawrence. London (Ernest Benn, Ltd.) 1929. This booklet, which has an introduction by Humbert Wolfe, reprints twenty-four poems from *Love Poems* and *Amores*.

CENTURY READINGS IN ENGLISH LITERATURE. Edited by John W. Cunliffe, J. F. A. Pyre, and Karl Young. (The third edition; 2 vols.) New York and London (The Century Company) 1929. Contains two poems, "The Bride" and "Study," by D. H. Lawrence.

BOTTOM DOGS

Published November 1929

Edward Dahlberg / BOTTOM / DOGS / With an introduction by / D. H. Lawrence / London / G. P. Putnam's Sons

COLLATION: — pp. xxiv+288, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with certificate of issue, etc., — in all seven lines — on verso), pp. (iii, iv); dedication (verso blank), pp. (v, vi); *Introduction*, pp. vii-xix; p. (xx) blank; table of *Contents* (verso blank), pp. xxi, (xxii); divisional half-title (verso blank), pp. (xxiii, xxiv); text, pp. (1)-285; p. (286) blank; printers' mark (verso blank), pp. (287, 288).

Crown 8vo, 7½x5; issued in black cloth; front cover lettered in gilt, *Bottom Dogs* Backbone lettered across in gilt as follows: *Bottom / Dogs /* (an ornament) */ Edward / Dahlberg / Putnam* Back cover blank Top edges gilt; fore and bottom edges untrimmed. End-papers cream-colored, as are sheets.

NOTE: This edition was limited to five hundred copies. First American edition of *Bottom Dogs* was published by Simon and Schuster, New York, 1930.

GREAT ENGLISH SHORT STORIES. Edited by Lewis Melville and R. Hargreaves. New York (The Viking Press) 1930. Reprints "The Prussian Officer."

READINGS IN DESCRIPTION AND NARRATION. Edited by R. A. Beals, M. E. Barnicle, and J. S. Terry. New York (Houghton, Mifflin Co.) 1930. Reprints three pieces by D. H. Lawrence: one short story and two sketches.

GREAT MODERN SHORT STORIES. Edited by Grant Overton. New York (The Modern Library) 1930. Reprints "The Prussian Officer."

MODERN BRITISH POETRY: A Critical Anthology. Edited by Louis Untermeyer. (Third revised edition.) New York (Harcourt, Brace and Company) 1930. Reprints the following poems by D. H. Lawrence: "Suspense," "A Youth Mowing," "A Young Wife," "Cherry Robbers," "A Winter's Tale," "Love on the Farm," "Piano," "Green," "A White Blossom," "Wedding Morn," "Whether or Not," "Aware."

BEST POEMS OF 1930. Selected by Thomas Moulton. London (Jonathan Cape) 1930. Contains the "Triumph of the Machine" by Lawrence.

IMAGIST ANTHOLOGY — 1930

Published April 1930

IMAGIST ANTHOLOGY 1930 / Covici, Friede (*an ornament*) New York

(The above is surrounded by a single-rule box, the page being further embellished by an ornament at head and foot.)

COLLATION: — pp. 240, consisting of half-title (verso blank), pp. (1, 2); p. (3) blank; title-page, as above, p. (4); p. (5), which is in effect an extension of the title, is occupied by names of contributors and ornamentation similar to that of title-page; p. (6) is occupied by copyright and other facts regarding design — in all four lines; table of *Contents*, pp. (7, 8); *Note* (verso

blank), pp. (9, 10); p. (11) blank; *Forewords*, pp. (12)-(26); text, (27)-226; *Bibliography*, pp. (227)-(230); certificate of issue, p. (231); pp. (232-240) blank.

Demy 8vo, $8\frac{1}{4} \times 5\frac{1}{2}$; issued in pale blue cloth; front and back covers blank; backbone has yellow paper label ornamented and lettered in black as follows: (an ornament) / (a rule) / *Imagist / Anthology / 1930* / (a rule) / *Cov-ici / Friede* / (a rule) / (an ornament) Top edges yellow; fore and bottom edges untrimmed. End-papers white.

NOTE: This book contains the following poems by D. H. Lawrence: "True Love at Last," "Lucifer," "Sphinx," "Intimates," "Image-Making Love," "Ultimate Reality." So far as I am aware, these poems are not elsewhere available.

The English edition of *Imagist Anthology* was published by Chatto and Windus, London, in May, 1930.

THE GRAND INQUISITOR

Published August 1930

THE GRAND INQUISITOR / By F. M. Dostoevsky / Translated by S. S. Koteliensky / With an introduction by / D. H. Lawrence / Elkin Mathews & Marrot / 1930

(The initial letters in the title of the above are in green.)

COLLATION: — pp. xvi+40, consisting of title-page, as

above (verso blank), pp. (i, ii); *Introduction*, pp. iii-xvi; text, of *The Grand Inquisitor*, pp. 1-(36); p. (37) blank; certificate of issue — in all five lines, p. (38); pp. (39, 40) blank.

Medium 8vo, $9\frac{1}{2} \times 6\frac{1}{4}$; issued in antique vellum; front cover has inlaid design ($6\frac{1}{4} \times 4\frac{1}{2}$) of black and jade-green morocco and, in addition, is lettered in black as follows: *F. M. Dostoevsky / The Grand Inquisitor / S. S. Kotliansky* Backbone is lettered in black, *The Grand Inquisitor* Back cover blank. Top edges black; fore and bottom edges untrimmed. End-papers white.

NOTE: This edition was limited to three hundred copies.

A BOOK OF SHORT STORIES. Edited by Cynthia Ann Pugh. New York (The Macmillan Company) 1931. Reprints "Two Blue Birds."

CONTRIBUTIONS TO PERIODICALS

CONTRIBUTIONS TO PERIODICALS

"On the Balcony." *The Lyric*, August, 1917. Included in *Look! We Have Come Through*.

"River Roses." *The Lyric*, October, 1917. Included in *Look! We Have Come Through*.

"Whistling of Birds." *The Athenæum*, April 11, 1919. Written by Lawrence under the pen-name Grantorto.

"The Border Line." *Hutchinson's Magazine*, September, 1924. Included in *The Woman Who Rode Away*.

"The Hopi Snake Dance." *The Theatre Arts Monthly*, December, 1924. Included in *Mornings in Mexico*.

"The Princess" (I). *The Calendar of Modern Letters*, March, 1925.

"The Princess" (II). *The Calendar of Modern Letters*, April, 1925.

"The Princess" (III). *The Calendar of Modern Letters*, May, 1925. Included in the English edition of *St. Mawr*.

"The Woman Who Rode Aawy" (I). *The Dial*, July, 1925. Also *The New Criterion*, July, 1925.

"The Woman Who Rode Away" (II). *The Dial*, August, 1925. Also *The New Criterion*, January, 1926. Included as the title story in *The Woman Who Rode Away*.

"Art and Morality." *The Calendar of Modern Letters*, November, 1925.

"Morality and the Novel." *The Calendar of Modern Letters*, December, 1925.

"Corasmin and the Parrots." *The Adelphi*, December, 1925. Included in *Mornings in Mexico*.

"Baron Corvo": Review of *Hadrian the Seventh*. *The Adelphi*, December, 1925.

"Art and Morality." *Living Age*, December 26, 1925.

"Morality and the Novel." *The Golden Book*, February, 1926.

"The Late Mr. Maurice Magnus." *The New Statesman*, February 20, 1926. An important letter in which D. H. Lawrence puts a few things straight apropos of his relations to Maurice Magnus and Norman Douglas in the unhappy business of editing, introducing, and publishing M. M.'s *Memoirs of the Foreign Legion*.

"The Gentle Art of Marketing in Mexico." *Travel*, April, 1926. Included in *Mornings in Mexico* under the title "Market Day."

"A Little Moonshine with Lemon"; "Mediterranean in January" (poem); "Europe versus America"; "Beyond the Rockies" (poem); "Paris Letter"; "Pueblo Indian Dances" (drawing). *The Laughing Horse* (D. H. Lawrence number), April, 1926. The first of these selections was included in *Mornings in Mexico*.

"American Heroes": Review of William Carlos Wil-

liams' *In the American Grain*. *The Nation*, April 14, 1926.

"Mornings in Mexico: Saturday." *The New Criterion*, June, 1926. Included in *Mornings in Mexico*, under the title "Market Day."

"Smile." *The Nation and Athenæum*, June 19, 1926. Included in *The Woman Who Rode Away*.

"Glad Ghosts" (I). *The Dial*, July, 1926.

"Glad Ghosts" (II). *The Dial*, August, 1926. Included in *The Woman Who Rode Away*, but published previously and separately in 1926 by Ernest Benn, Ltd., London.

Review of H. G. Wells' *The World of William Clissold*. *The Calendar of Modern Letters*, October, 1926.

"Sunday Stroll in Sleepy Mexico." *Travel*, November, 1926. Included in *Mornings in Mexico*, under the title "Walk to Huayapa."

"Bei Hennef." *The Golden Book*, January, 1927. Reprinted from *Love Poems*.

Review of Marmaduke Pickthall's *Said the Fisherman*. *The Adelphi*, January, 1927.

Review of R. B. Cunninghame Graham's *Pedro de Valdivia: Conqueror of Chili*. *The Calendar of Modern Letters*, January, 1927.

"Mornings in Mexico: The Mozo." *The Adelphi*, February, 1927. Included in *Mornings in Mexico*.

"Mercury." *The Atlantic Monthly*, February, 1927. Also *The Nation and Athenæum*, February 5, 1927.

"Mornings in Mexico: Walk to Huayapa." *The Adelphi*, March, 1927. Included in *Mornings in Mexico*.

Review of Carl Van Vechten's *Nigger Heaven*, of Walter White's *Flight*, of John Dos Passos' *Manhattan Transfer*, and of Ernest Hemingway's *In Our Times*. *The Calendar of Modern Letters*, April, 1927.

Two poems: "The Old Orchard"; "Rainbow." *The Calendar of Modern Letters*, April, 1927.

"Two Blue Birds." *The Dial*, April, 1927. Included in *The Woman Who Rode Away*.

"Sons of Montezuma." *Living Age*, April 1, 1927. Reprinted from *The Adelphi*, February, 1927.

"Fireworks." *The Nation and Athenæum*, April 16, 1927. Also *The Forum*, May, 1927.

"The Man Who Loved Islands." *The Dial*, July, 1927. Also *London Mercury*, August, 1927. Included in the American edition of *The Woman Who Rode Away*.

Review of Walter Wilkinson's *The Peep Show* and of V. V. Rozanov's *Solitaria*, translated from the Russian by S. S. Kotliansky. *The Calendar of Modern Letters*, July, 1927.

"The Nightingale." Drawings by C. Le Roy Baldrige. *The Forum*, September, 1927. Also *The Spectator*, September 10, 1927. An essay, with special reference to the nightingales in Tuscany and to Keats' ode to this bird.

"Flowery Tuscany" (I). *The New Criterion* (Monthly). October, 1927.

"Flowery Tuscany" (II). *The New Criterion* (Monthly). November, 1927.

"In Love." *The Dial*, November, 1927. Included in *The Woman Who Rode Away*.

"City of the Dead at Cerveteri." *Travel*, November, 1927.

"Flowery Tuscany" (III). *The New Criterion* (Monthly), December, 1927.

"Ancient Metropolis of the Etruscans." *Travel*, December, 1927.

"Painted Tombs of Tarquinia." *Travel*, January, 1928.

"Sketches of Etruscan Places (i) Cerveteri." *World To-day*, February, 1928.

"The Escaped Cock." *The Forum*, February, 1928. Illustrated by scissor-cut by Hunt Diederich. The first appearance of a remarkable story which was later greatly expanded for separate publication. See Item 46. For several months after the appearance of this story in *The Forum* a heated discussion concerning it was carried on in the correspondence columns of that periodical.

"The Wind-swept Strongholds of Volterra." *Travel*, February, 1928.

"Sketches of Etruscan Places (ii) Tarquinia." *World To-day*, March, 1928.

"Sketches of Etruscan Places (iii) The Painted Tombs of Tarquinia." *World To-day*, April, 1928.

"Sketches of Etruscan Places (iv) Volterra." *World To-day*, May, 1928.

"When She Asks 'Why?' " *The Evening News* (London), May 8, 1928. Included in *Assorted Articles* under the title "The 'Jeune Fille' Wants to Know."

"Two Blue Birds." *Pall Mall*, June, 1928.

"Laura Philippine." *T. P.'s Weekly*, July 7, 1928. Included in *Assorted Articles*.

"Over-earnest Ladies." *The Evening News* (London), July 12, 1928.

"Things." *The Bookman*, August, 1928.

"Master in His Own House." *The Evening News* (London), August 2, 1928. Included in *Assorted Articles*.

"Dull London." *The Evening News* (London), September 3, 1928. Included in *Assorted Articles*.

"Oh! for a New Crusade." *The Evening News* (London), September 27, 1928. Included in *Assorted Articles* under the title "Red Trousers."

"Things." *The Fortnightly Review*, October, 1928.

"If Women Were Supreme." *The Evening News* (London), October 5, 1928.

"Hymns in a Man's Life." *The Evening News* (London), October 13, 1928. Included in *Assorted Articles*.

"Sex Locked Out." *The Sunday Dispatch* (London), November 25, 1928. Included in *Assorted Articles* under the title "Sex versus Loveliness."

"Cocksure Women and Hensure Men." *The Forum*, January, 1929. Included in *Assorted Articles*.

"Bogey between the Generations." *The Virginia Quarterly Review*, January, 1929. Included in *Assorted Articles* under the title "The 'Jeune Fille' Wants to Know."

"The Blue Moccasins." *Plain Talk*, February, 1929.

"Myself Revealed." *The Sunday Dispatch* (London), February, 1929.

"A Year in Flowery Tuscany." *Travel*, April, 1929.

"Mother and Daughter." *The New Criterion*, April, 1929.

"Women Don't Change." *The Sunday Dispatch* (London), April 28, 1929. Included in *Assorted Articles* under the title "Do Women Change?"

"When I Went to the Circus." *The Dial*, May, 1929. Included in *Pansies*.

Ten poems: "To Let Go or Hold On?"; "Things Men Have Made"; "Whatever Man Makes"; "Work"; "What Would You Fight For?"; "Attila"; "Sea-weed"; "Lizard"; "Censors"; "November by the Sea." *The Dial*, July, 1929. Included in *Pansies*.

"Sex Appeal." *Vanity Fair*, July, 1929. Included in *Assorted Articles* under the title "Sex versus Loveliness."

"D. H. Lawrence on Making Pictures." *Creative Art*, July, 1929. Illustrated by reproduction of one of Lawrence's pictures called "The Finding of Moses." This article is included in *Assorted Articles*.

"On Making Pictures." *The Studio*, July, 1929. Same as above article.

"Pornography and Obscenity." *This Quarter*, July-September, 1929. The first appearance of an essay which was later published separately. See Item 47.

"Making Pictures." *Vanity Fair*, August, 1929.

"The Manufacture of Good Little Boys." *Vanity Fair*, September, 1929. Included in *Assorted Articles* under the title "Enslaved by Civilization."

"The Risen Lord." *Everyman*, October 3, 1929. Included in *Assorted Articles*.

"Men and Women." *The Star Review*, November, 1929. Included in *Assorted Articles* under the title "Men Must Work and Women as Well."

Paintings. Reproductions of three of D. H. Lawrence's paintings: "Fauns and Nymphs"; "Red Willow Trees," and "A Holy Family." *Vanity Fair*, November, 1929.

"Pornography and the Censorship." *The New Statesman*, November 23, 1929.

"Chaos in Poetry." *Exchanges*, December, 1929. Contains also this essay translated into French by Victor Llona.

"Dead Pictures on the Wall." *Vanity Fair*, December, 1929. Included in *Assorted Articles* under the title "Pictures on the Wall."

"A Remarkable Russian." *Everyman*, January 23, 1930.

"Pictures on the Wall." *The Architectural Review*, February, 1930.

Poems from a Pointed Pen: "How Beastly the Bourgeois Is"; "Choice"; "The Ignoble Procession"; "To Be Superior"; "No! Mr. Lawrence"; "Natural Complexion"; "All I Ask"; "The Oxford Voice"; "I Am in a Novel"; "Let Us Be Men"; "Good Husbands Make Unhappy Wives"; "Tolerance"; "Compari"; "Wellsian Futures"; "To Women, as Far as I'm Concerned"; "Old People"; "I Wish I Knew a Woman"; "Talk"; "Energetic Women"; "Censors." *Vanity Fair*, March, 1930. Included in *Pansies*.

"Bells." A poem. *The London Mercury*, March, 1930.

"We Need One Another." *Scribner's Magazine*, May, 1930.

"The Real Thing." *Scribner's Magazine*, June, 1930.

"The Triumph of the Machine." *The London Mercury*, June, 1930. See Item 53.

"Nottingham and the Mining Countryside"; "Nine Letters (1918-1919) to Katherine Mansfield"; "Selected Passages from D. H. Lawrence." *The New Adelphi*, June-August, 1930. Since practically the whole of this issue of *The New Adelphi* was given over to articles by and about D. H. Lawrence, it is an item of considerable importance.

"Nobody Loves Me." *Virginia Quarterly Review*, July, 1930. Also in *Life and Letters*, July, 1930.

"Introduction." *The London Mercury*, July, 1930. This essay was designed to serve as a foreword to *The Revelation of Saint John*, with decorations by Frederick Carter, announced by the Mandrake Press. The book has not yet appeared.

"The Triumph of the Machine." *The Literary Digest*, July 26, 1930.

"The Disaster Looms Ahead: Mining-camp Civilization: The English Contribution to Progress." *The Architectural Review*, August, 1930.

"Tu mi hai toccata:" novella, tr. per L. Babini. *Nuova Antol*, April 16, 1931.

"New Mexico." *Survey Graphic*, May, 1931.

"Elegie." Aus dem Englischen von Otto F. Babler. *Dictung und Welt*: Beilage zur *Prager Presse*, June 28, 1931.

STUDIES AND REVIEWS OF
D. H. LAWRENCE

I. IN BOOKS AND PAMPHLETS

STUDIES AND REVIEWS OF D. H. LAWRENCE

I. IN BOOKS AND PAMPHLETS

Lacon. *Lectures to Living Authors*. London (Geoffrey Bles) 1925. Contains "Mr. David Herbert Lawrence."

By Various Writers. *The Borzoi*, 1925. New York (Alfred A. Knopf) 1925. Contains "A Note on D. H. Lawrence" by Francis Brett Young.

Lewis W. Smith, Editor. *Current Reviews*. New York (Henry Holt and Co.) 1926. Contains a review of *Birds, Beasts and Flowers*, by Conrad Aiken.

Elizabeth A. Drew. *The Modern Novel*. New York (Harcourt, Brace and Company) 1926. Contains an estimate of D. H. Lawrence and other references to his fictional work.

Douglas Goldring. *Reputations: Essays in Criticism*. New York (Thomas Seltzer) 1926. Contains "The Later Work of D. H. Lawrence."

Edwin Muir. *Transition: Essays on Contemporary Literature*. New York (The Viking Press) 1926.

Richard Aldington. *D. H. Lawrence: An Indiscretion*. Seattle (University of Washington Book Store) 1927.

A. R. Marble. *Study of the Modern Novel*. New York (Appleton and Co.) 1928.

Wyndham Lewis. *Paleface*. London (Chatto and Windus) 1929.

Harvey Wickham. *The Impuritans*. New York (Lincoln MacVeagh: The Dial Press) 1929.

Bonamy Dobrée. *The Lamp and the Lute*. Oxford (The Clarendon Press) 1929.

J. C. Squire. *Sunday Mornings*. London (William Heinemann) 1930.

Rebecca West. *D. H. Lawrence*. London (Martin Secker) 1930.

Richard Aldington. *D. H. Lawrence*. London (Chatto and Windus) 1930. The essay in this edition differs slightly from the earlier American form. A reference to the Prince of Wales was expunged before its publication in England.

Stephen Potter. *D. H. Lawrence: A First Study*. London (Jonathan Cape) 1930. A very valuable contribution to the critical and interpretative study of Lawrence.

John Arrow. *J. C. Squire v. D. H. Lawrence*. London (E. Lahr) 1930. This is Blue Moon Booklet No. 4.

Amy Lowell. *Poetry and Poets*. New York (Houghton Mifflin Company) 1930.

F. R. Leavis. *D. H. Lawrence*. Cambridge, Eng. (The Minority Press) 1930.

John Middleton Murry. *D. H. Lawrence: Two Essays*. Cambridge, Eng. (The Minority Press) 1930.

Anonymous. *D. H. Lawrence and the Press*. London (The Broadside Press) 1930.

Rebecca West. *Ending in Earnest*. New York (Doubleday, Doran and Company) 1931. Contains "Elegy" and "Oranges and Oranges," the former being wholly and the latter partly devoted to D. H. Lawrence.

By Various Writers. *Scrutinies*, Vol. II. Collected by Edgell Rickword. London (Wishart) 1931. Contains an essay on Lawrence by Peter Quennell.

John Middleton Murry. *Son of Woman: Being the Life Story of D. H. Lawrence*. London (Jonathan Cape) 1931. For once in a way Mr. Murry succeeds in making a subject much simpler than it really is.

Glenn Hughes. *Imagism and the Imagists*. Stanford University, Cal. (The Stanford University Press) 1931.

STUDIES AND REVIEWS OF
D. H. LAWRENCE

II. IN PERIODICALS

STUDIES AND REVIEWS OF D. H. LAWRENCE

II. IN PERIODICALS

Higgins, Bertram. Review of *Memoirs of The Foreign Legion*, by M. M. *The Calendar*, March, 1925.

Bullett, Gerald. Review of *St. Mawr*. *The Saturday Review*, May 23, 1925.

Muir, Edwin. Idem. *The Nation and Athenæum*, May 30, 1925.

Sherman, Stuart P. Idem. New York *Herald-Tribune Books*, June 14, 1925. This review not only amused Lawrence; it interested him. Lawrence himself did not put a high value upon *St. Mawr*.

Anonymous. Idem. New York *Times Book Review*, June 14, 1925; Boston *Evening Transcript*, June 20, 1925; *The Dial*, November, 1925.

Kennedy, P. C. Idem. *The New Statesman*, June 20, 1925.

Muir, Edwin. "D. H. Lawrence." *The Nation and Athenæum*, July 4, 1925.

Littell, R. Review of *St. Mawr*. *The New Republic*, July 8, 1925.

Kronenberger, L. Idem. *The Saturday Review of Literature*, August 1, 1925.

Anonymous. Review of *Reflections on the Death of a Porcupine*. *New York Times Book Review*, December 27, 1925.

Anonymous. Reviews of *The Plumed Serpent*: *London Times Literary Supplement*, January 21, 1926; *The Spectator*, January 30, 1926; *The New Republic*, February 19, 1926; *Boston Evening Transcript*, February 24, 1926; *Living Age*, April 3, 1926; *The Dial*, June, 1926.

Kennedy, P. C. Review of *The Plumed Serpent*. *The New Statesman*, January 30, 1926.

Hartley, L. P. Idem. *The Saturday Review*, January 30, 1926.

Hutchison, P. A. Idem. *New York Times Book Review*, February 7, 1926.

Muir, Edwin. Idem. *The Nation and Athenæum*, February 20, 1926.

Patterson, Isabel. Idem. *The Bookman* (New York), March, 1926.

Mera, Harry. Caricature of D. H. Lawrence; Rauh, Ida. Bust of D. H. Lawrence; Bynner, Witter. Pen Portrait of D. H. Lawrence; Leighton, F. W. "The Bite of Mr. Lawrence"; Purnell, Idella. "Black Magic"; Luhan, Mabel Dodge. Review of *The Plumed Serpent*; Wiggington, W. "Animals and Ideas." *The Laughing Horse*, April, 1926. These various things all appeared in the D. H. Lawrence number of *The Laughing Horse*, a little magazine to which Lawrence over several years contributed. It is no exaggeration to say that a file of this

periodical is essential to a fastidious collector. Most of Lawrence's contributions to *The Laughing Horse* have never been reprinted.

Sergeant, E. S. Review of *The Plumed Serpent*. *The Saturday Review of Literature*, April 24, 1926.

Aldington, Richard. "D. H. Lawrence as Poet." *The Saturday Review of Literature*, May 1, 1926.

Hervey, G. M. "The Genius of Mr. D. H. Lawrence." *The Nation and Athenæum*, August 21, 1926.

MacCarthy, D. Review of production of *The Widowing of Mrs. Holroyd*. *The New Statesman*, December 18, 1926.

Brown, I. Idem. *The Saturday Review*, December 18, 1926.

Anonymous. Idem. *The Outlook* (London), December 24, 1926.

Shipp, H. Idem. *The English Review*, January, 1927.

Jennings, R. Review of *David*. *The Spectator*, May 28, 1927.

Omicron. Idem. *The Nation and Athenæum*, May 28, 1927.

Anonymous. Reviews of *Mornings in Mexico*: London *Times Literary Supplement*, July 7, 1927; New York *Times Book Review*, August 7, 1927; *Nation and Athenæum*, August 13, 1927; *Saturday Review*, August 27, 1927.

Quennell, P. Idem. *The New Statesman*, July 23, 1927.

Taggard, Genevieve. Idem. New York *Herald-Tribune Books*, August 7, 1927.

Beals, Carleton. Idem. *Saturday Review of Literature*, August 27, 1927.

Lewis, Wyndham. "Paleface" or "Love? What ho! Smelling Strangeness." *The Enemy*, No. 2, September, 1927.

Beals, Carleton. "Acknowledge the Wonder." Review of *Mornings in Mexico*. *The Nation*, September 14, 1927.

Aiken, Conrad. Idem. *The Dial*, October, 1927.

Anonymous. Reviews of *The Woman Who Rode Away*: London *Times Literary Supplement*, May 24, 1928; *New Statesman*, June 2, 1928; *The Independent*, June 16, 1928; *The Nation*, July 4, 1928; *The Dial*, August, 1928.

Taylor, R. A. Idem. *The Spectator*, June 2, 1928.

Canby, H. S. "Too Soon, and Too Late." Review of *The Woman Who Rode Away*. *Saturday Review of Literature*, June 2, 1928.

Hartley, L. P. Idem. *The Saturday Review*, June 2, 1928.

Chamberlain, J. R. Idem. New York *Times Book Review*, June 3, 1928.

Mortimer, Raymond. Idem. *The Nation and Athenæum*, June 9, 1928.

Ross, Mary. Idem. New York *Herald-Tribune Books*, June 10, 1928.

Brickell, Hershel. Idem. *The North American Review*, July, 1928.

McFee, William. Idem. *The Bookman* (New York), July, 1928.

Suckow, Ruth. Idem. *The Outlook* (New York), August 29, 1928.

Woolsey, D. B. Idem. *The New Republic*, August 29, 1928.

Anonymous. Reviews of *The Collected Poems of D. H. Lawrence: The Spectator*, September 29, 1928; *New Statesman*, October 20, 1928; *Nation and Athenæum*, November 10, 1928; *London Times Literary Supplement*, November 15, 1928.

Shanks, Edward. Idem. *The Saturday Review*, October 6, 1928.

Squire, J. C. Idem. *Springfield Republican*, November 4, 1928. Reprinted from the *London Observer*.

Davis, Robert H. "D. H. Lawrence, Shy Genius, Sits for Two Camera Studies." *New York Times Book Review*, December 23, 1928.

Anonymous. Biographical Sketch of D. H. Lawrence. *Wilson's Bulletin*, May, 1929.

Furst, H. "The Paintings of D. H. Lawrence." *Apollo*, July, 1929.

Wilson, Edmund. "Lady Chatterley's Lover": A review. *The New Republic*, July 3, 1929. One of the very few reviews in this country.

Anonymous. Review of *Pansies*. *London Times Literary Supplement*, July 4, 1929.

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[Plowman, Max.] "The Significance of D. H. Lawrence." *The New Adelphi*, June-August, 1930.

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Trilling, Lionel. "D. H. Lawrence: A Neglected Aspect." *The Symposium*, July, 1930. An extremely able essay, one which no serious reader of Lawrence should overlook.

Macauley, J. "For D. H. Lawrence." A poem. *The American Freeman*, July 5, 1930.

Soskin, William. "D. H. Lawrence." New York *Evening Post*, July 16, 1930.

Carter, Frederick. Letter with reference to Lawrence's introduction to *The Revelations of St. John the Divine*. *London Mercury*, September, 1930.

Hersch, Virginia. "The Last Days of D. H. Lawrence." New York *World*, September 28, 1930.

Murry, John Middleton. "Reminiscences of D. H. Lawrence" (ii). *The Adelphi*, October, 1930.

Chesterton, G. K. "The Spirit of Modern Literature." *The Bookman*, October, 1930. Mr. Chesterton here contrives a criticism of Lawrence which an intelligent reader can at one and the same time respect and reject.

Moore, Ruth F. "Spades and D. H. Lawrence." *The Bookman*, October, 1930. This article is probably diluted humanism — or something of that sort. It appears to contain equal parts of stilted rhetoric and moral self-righteousness, with just a dash of "Lawrence was a genius" bitters. Not very heady.

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Murry, John Middleton. "Reminiscences of D. H. Lawrence" (vii). *The Adelphi*, March, 1931.

NOTES

NOTES

THE WHITE PEACOCK

(English Edition)

In my previous discussion of this book I refrained, for once in a way, from using the dangerously misleading word "issue." And now that exceedingly entertaining fellow, Dr. Jacob Schwartz, has muddied the waters by speaking in his *1100 Obscure Points* of three issues of the first edition of *The White Peacock*. I can understand his mistake. I made the same blunder on Douglas's *South Wind*. But I may say, parenthetically, that neither Martin Secker nor Dr. Schwartz, who echoes Secker, has uttered the last word on *South Wind*. Far from it. All who think so are misguided.

But be this as it may, there certainly were not more than two issues of *The White Peacock*. The variation in binding noted in my first bibliography may perhaps be said to mark two distinct issues, but the textual changes assuredly do not. All copies with the Heinemann device on the back cover are of the first issue. Of this issue there are extant three states: (a) no cancel pages, (b) cancel pp. 229-230 only, (c) cancel pp. 227-228 and 229-230.

Lawrence's copy of *The White Peacock* had no cancel leaves. Another copy has been reported to me. And if this be not enough, a copy exists with both the cancel leaf, pp. 229-230, and the original leaf intact, the former being merely pasted on the latter. In this case the censorious

knife nodded. If it nodded once, why not twice? Why not ten times? Is there any good reason why ordinary horse-sense should not be applied to these matters? After 750 copies of this book were bound, someone in the Heinemann organization began fussing about and with two passages. As a result Lawrence was asked to rewrite one paragraph for p. 230. As far as p. 227 is concerned, the publishers probably changed "mucked" to "dirtied" on their own responsibility, after failing somehow to see anything objectionable in the word at the outset of their bowdlerizing.

If one has imagination enough to reconstruct the scene in Heinemann's stock-room while the piffling alterations on *The White Peacock* were being made, one can easily see that anything might have happened there. Certain it is that variant forms of the first edition were made there. As for "issues" of this book, let us hear no more of those. Collectors are entitled to their preferences. Perfectionists may seek Lawrence's own copy or one like it. I wish them luck. Nor should I be greatly surprised if some of them turned up with what they sought. Stranger things have happened.

THE WHITE PEACOCK

(American Edition)

On several occasions correspondents have questioned the correctness of my collation of this book. They seem to doubt the existence of this item with the copyright year 1910 on the verso of the title-page. All such doubt is

without the slightest justification. Copies with the copy-right year 1911 exist. Of course they do, but all such copies will invariably, I think, be found to have a tipped-in title-page. The American *White Peacock* was manufactured in 1910, long before the end of the year since the plates had to be sent to England. However, plans for publication in 1910 failed; hence, after the book was bound, the year of copyright had to be changed — and probably was changed in most copies — to conform to the fact of publication in 1911. Hence the tipped-in title-page in some copies. It goes without saying that copies with either date are of the first edition.

I have so often been asked about the textual changes on page 230 that I am at last tempted, against my better judgment, to give the two readings. The text of the American edition (line 3) follows:

“We got married. She gave me a living she had in her parsonage, and we went to live at her Hall. She wouldn’t let me out of her sight. God! — we were a passionate couple — and she would have me in her bedroom while she drew Greek statues of me — her Croton, her Hercules! I never saw her drawings. She had her way too much — I let her do as she liked with me.

“Then gradually she got tired — it took her three years to have a real bellyful of me. I had a physique then — for that matter I have now.”

For the English edition the above passage was altered by Lawrence to read as follows:

“We got married. She gave me a living she had in her parsonage, and we went to live at her Hall. She wouldn’t

let me out of her sight. Lord! — we were an infatuated couple — and she chose to view me in an aesthetic light. I was Greek statues for her, bless you: Croton, Hercules, I don't know what! She had her way too much — I let her do as she liked with me.

“Then gradually she got tired — it took her three years to be really gluttoned with me. I had a physique then — for that matter I have now.”

THE TRESPASSER

(English Edition)

Of this book in the blue cloth I have nothing new to say. The copies in green cloth, however, still mystify me. Dr. Schwartz's guess that these are of the second issue (again that word!) simply won't do. Since *The Trespasser* was the first Lawrence book published by Duckworth I am confirmed in my belief that the green cloth was a trial binding. Moreover, a salesman in the Duckworth organization distinctly remembers it as such. Although I have been interested in Lawrence's books for many years, I have seen only one *Trespasser* in green and have been told of another. Mr. Percy A. Muir, a careful and informed English bibliographer, tells me that the regular first edition of *The Trespasser* is a very much scarcer book than my original note on it implies. It may be so.

LOVE POEMS

(English Edition)

An attempt has lately been made to establish a point on this book, many copies of which have on page xlv, line 16, a typographical flaw in the following verse:

“Wi’ a dress as s wanted to-day.”

The dropped i in is of the above, it is argued, marks the earliest printing. Could not one argue as plausibly that it marks the latest? My own copy of *Love Poems*, which has been with me many years, has the misprint. But if it didn’t, I hope I should sleep just as well as I now do. In matters like the present I recall what Lawrence once wrote:

“What do I care if ‘e’ is somewhere upside down, or ‘g’ comes out of the wrong fount.? I really don’t.”

SONS AND LOVERS

(English Edition)

Since the publication of my first study the only significant discovery in Lawrence bibliography has had to do with *Sons and Lovers*, the earliest form of which, it is now claimed, had an undated title-page. The point is enveloped in more or less conjecture because, as I shall show below, the publishers are in doubt as to what really happened in the case at issue.

My original collation of *Sons and Lovers* called for 1913 on the title-page. A great many copies so dated, but not all, have tipped-in title-pages. At least one review

copy with the undated title-page has been reported to me by Mr. Percy Muir. But he, as well as Mr. Thomas Warburton, also reports a review copy with the title-page dated and tipped-in. No copy so apparently close to publication with the integral dated title has thus far appeared. It is contended, therefore, that the undated title-page marks the first state of *Sons and Lovers*; the tipped-in dated title-page the second; and the integral dated title-page the third.

One thing seems certain: there was an error of some sort on the title-page in the very first printing of this book. That error may have been merely the omission of the year of publication. Duckworth may have considered this omission serious enough to justify the trouble and the expense connected with the insertion of a new title-page. Which seems a bit high and mighty in them, especially since in 1914 they did not bother at all to get a date on the title-page of *The Prussian Officer*. But then the undated review copy remains. And besides, one can never tell about publishers. They, too, have their moments. In conclusion, I quote from a letter by Duckworth. On the matter at issue here they write: "We are sorry we cannot give you any definite information about the point you raise, as we have no record for the reason the original title-page was cancelled. To the best of our recollection it was because the date was omitted, but this can only be confirmed if one could find one of the review copies which were sent out without the title-page being cancelled."

One word more: so far at least as the first two states of *Sons and Lovers* are concerned, we have nothing to do

with "issues." Both are authentic examples of the first issue of the first edition.

THE PRUSSIAN OFFICER

(English Edition)

As I said in my introduction to the present volume, I am still puzzled by this book. However, I am now inclined to think that the copies with the twenty-page catalogue are perhaps earlier than those with the sixteen pages of advertisements. If I had this book to deal with again, I should collate the former and describe the latter. Copies of *The Prussian Officer* in the light blue cloth stamped in black have the shorter catalogue. Since the copies were certainly bound up some little time after the first publication of the book they may at least be said to throw some light on a matter which still cannot be disposed of by dogmatic pronouncements.

MOVEMENTS IN EUROPEAN HISTORY

Blue or brown cloth? This is a matter of greater indifference to me now than it was in 1925. However, the people who think that a book does not exist because they have not seen it, well, all such people are as tiresome as ever. I said that the first edition of *Movements in European History* was bound in both blue and in brown cloth. I did not say that one color of cloth was to be preferred

over the other. But copies in blue cloth are ever so much the rarer. *Movements* was a very inexpensive little text-book. I do not suppose Humphrey Milford and his designers spent many sleepless nights on its make-up. Again Dr. Schwartz speaks of two issues, on what authority I do not know.

PSYCHOANALYSIS AND THE UNCONSCIOUS (American Edition)

Dr. Schwartz says there was a special signed edition of 250 copies of this book. There was a special edition all right, but, as I explained in some detail, the books in this edition were never signed. I fear the good doctor will need his best bed-side manner on this case. Even a layman knows how difficult these imaginary ailments are. I may add that these special copies were released somewhat later than were those of the regular edition.

AARON'S ROD

(American Edition)

My original description of this book called for black lettering throughout on cover. Copies also exist lettered in gilt. However, copies of the second printing are also to be seen both ways. The copy which I collated was purchased on publication. Perhaps both forms should be had by the fastidious.

DIRTY WORDS

An eight-page pamphlet with the above title and attributed to D. H. Lawrence appeared in various places in the United States in the spring of 1931. On internal as well as external evidence I have no hesitancy in pronouncing this publication a fake. According to the certificate of issue "One hundred and fifty copies were printed for A. H." These initials, so the story went, stood for Aldous Huxley. Of course, Mr. Huxley had nothing whatsoever to do with this messy business. To think he had is as preposterous as to suppose D. H. Lawrence could have written anything so stylistically flat as *Dirty Words*.

(57)

APOCALYPSE

Published May 1931

APOCALYPSE / by / D. H. Lawrence / (*the Lawrence phoenix*) / G. Orioli / Florence / 1931

COLLATION: pp. 308 (together with frontispiece), consisting of series title, as follows: *Lungarno Series / No. 6* / (engraving, 3x1 $\frac{7}{8}$), p. (1); printer's mark, *Printed by the / Tipografia Giuntina / Florence*, p. (2); half-title (verso blank), pp. (3, 4); certificate of issue (verso blank), pp. (5, 6); frontispiece; title-page, as above (verso blank), pp. (7, 8); text, pp. 9-(308).

Demy 8vo, 8 $\frac{1}{2}$ x6; issued in red boards; front cover has at center Lawrence phoenix in black and blind; backbone has black title-and-name label ornamented and lettered in gilt as follows: (parallel rule) / *D. H. Lawrence* / (small

ornament) / *Apocalypse* / (parallel rule) Back cover blank. Top edges trimmed; fore and bottom edges untrimmed. End-papers white.

NOTE: *Apocalypse* was published too late for inclusion in the main section of the present study. The edition was limited to seven hundred and fifty copies of which fifty were not for sale.

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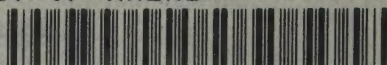
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